SOCIETY OF NORTH AMERICAN GOLDSMITHS

VOL. 3, NO. 1 FEBRUARY 15, 1977 ISSUE 10

GOLDUST

president's column

Dear Members,

The North American Goldsmiths '77 Exhibition opened in January at the Phoenix Art Museum. Director Ron Hickman and his staff did an outstanding job with the illustration of the exhibition. A very fine catalog was done on the show; it has 14 colored plates (merit awards) plus some 30 black and whites of other works in the fine show. Each person in the exhibition will get a copy of the catalog mailed to them by the museum.

This will be the same exhibition that will be one of the high points of the SNAG metal conference to be held in Seattle, Washington June 23, 24, 25. Other events of the conference will be: [1] Presentation of five technical research papers. This event has particularly been funded by a grant from the N.E.A. for the Arts. Each person attending the conference will get a copy of each technical paper given. [2] Student Research Exchange — This program will be organized by the University of Washington metal students. [3] Special Museum Program/ Lecture. [4] Olof Skogfors Exhibition — organized by Ms. H. Drutt. [5] Slide Program of SNAG activities, movement and programs — organized by Ms. Sandra Zilker, University of Houston. Other fine events are being planned — pleasant social events including: AFiana Salmon Feast and a boat cruise on Puget Sound. Prof. John Marshall is the Conference Chairperson and he is being helped by Ms. Donna Barnes. If you have any questions, write to Ms. D. Barnes, c/o Prof. John Marshall, University of Washington, Art Dept., Seattle, Washington, 98109.

Jim Meyer has been working with the Adventures United, 1600 Forest Ave., Richmond, Va., 23288, about working out some special air flights for us to fly to Seattle. By this time you each should have received information on this from the travel office. You must make your reservations now — don't put it off. If you have more questions, write or call them.

The SNAG office is working as hard as it can to put together a good strong program. So we hope you all will come to Seattle and take part in the event. One other thing that members have asked for is to be able to see slides of the people's work who come to the conference, so you can put names with the faces and the kind of work they are doing. So, please bring 5-10 slides of your work, studio, and one of yourself if you have it. When you check in the first day you will also turn in your slides at one of the tables. You must mark them with your name and information about each slide. The SNAG slide department would like to have on record the people who come to the conference. So, if you would like to give any of the slides to the SNAG slide department, this would be outstanding. A slide kit of the people and their work who come to the 1977 conference will be put together. This is a wonderful way to promote the event. We all will be able to use the slide kit to show at a later date. It will also be a wonderful program to show at the next SNAG conference. This is a wonderful way for the students and associate members to share with SNAG the important work they are doing in the field of metal work. The organization as a whole wants to become better informed of its

(continued on page 2)

members and their work. This is the way we can better communicate with each other.

Your gift of the slides to SNAG—Educational Department is tax deductible. The slides you wish to donate for education programs, please mark with a red marker (dot) in the right-hand corner before you turn them in at the table; the others will be returned at the end of the conference. You will pick them up before you leave on the last day. These slides will be shown a number of times during the day and evenings at the conference. So we will have time to talk to each other about our own work and things of interest to each of us. I know you each will want to support this part of the conference. This suggestion has come to Prof. John Marshall from many of the students and associate members. It is a wonderful idea!

Dr. Bill Holmes, a noted scholar and art historian, will present a wonderful slide program and lecture on the Indians of the North West Coast. Dr. Holmes has spent a number of years doing research and studying this very rich culture and I am sure we will all enjoy this rich experience.

A very special part of the conference will be the exhibition of work by the late Olaf Skogfors on which Ms. Helen Drutt is now working. Mr. Skogfors was one of the original founders of SNAG and in its early years (late 60's) Mr. Skogfors gave much of his time and leadership to the organization. He was always a leader in the field of American goldsmithing and his work is in many national and international collections. He was an outstanding teacher and many students had the rich opportunity to experience him in the classroom. Many of his colleagues had the wonderful experience to know him as a family man. It will be a special and memorable event for us all to see the fine work of Olof Skogfors. He has touched and so richly influenced so many of our lives.

So, I hope you all will come to the conference, June 23, 24, 25. It will be outstanding. The metal students in the universities, colleges, and the many fine goldsmiths working in their shops across the country should try hard to come. It will be an experience you will never forget. You will have the chance to talk with many other students and young metalsmiths who are making their living by their own work. I know you will have many questions. The conference will also give you the opportunity to meet many other people from all over North America. There will be student dorms available for the students in which to room. We are trying to keep the cost down as much as possible.

So come join us — bring your slides — take part — we welcome you all. See you in Seattle.

Bob Ebendorf
Rt. 1, Box 187X, Highland, N.Y., 12528

golddust policy

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Deadline dates for submitted material shall be 25 days prior to issue date. Projected issue dates are: April 1, May 1, June 1, etc. PLEASE NOTE: If you do not receive GOLDDUST within 15 days of the issue date (and if you are a member) please immediately write to the Editor. GOLDDUST was initiated through partial funding by a grant from the Crafts Program of the National Endowment for the Arts, to whom we are grateful to its continued support.

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Many people have requested back issues of GOLDDUST. Since most back issues do not exist, xerox copies will be sent upon request. Send 50 cents per copy (to cover duplicating and postage) to Mark Baldridge, Longwood College. If you desire copies to be mailed first class, send an additional 10 cents per copy. Do not send cash; send check or money order made out to SNAG. Copies date from August 1, 1975.

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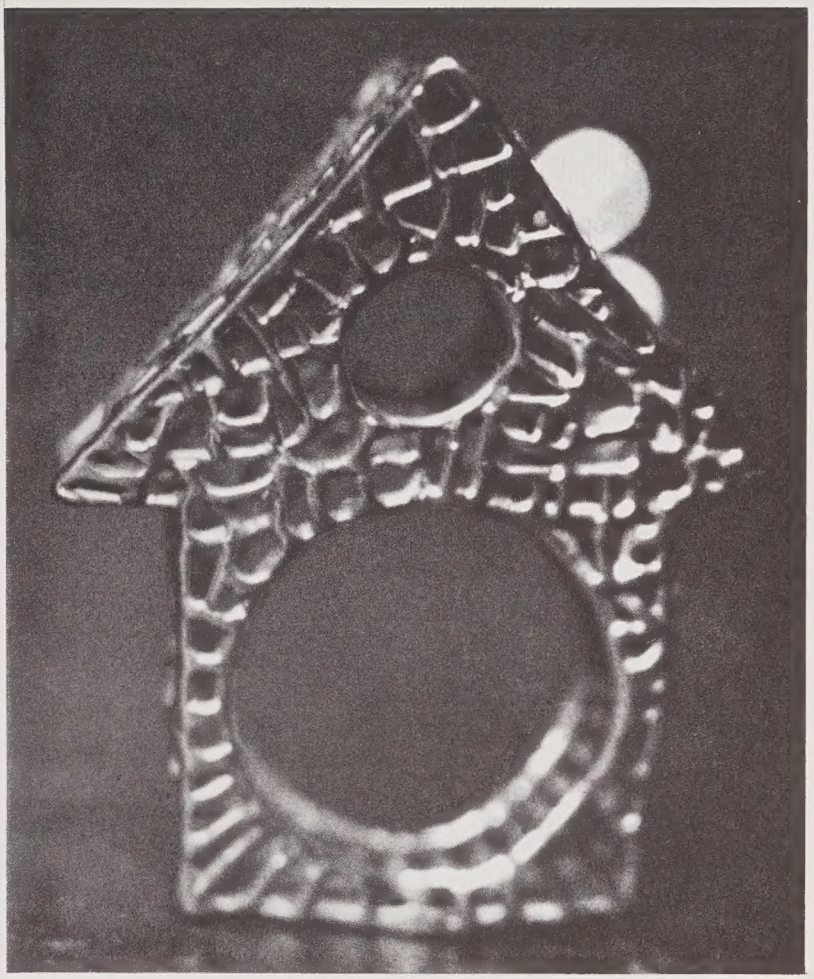
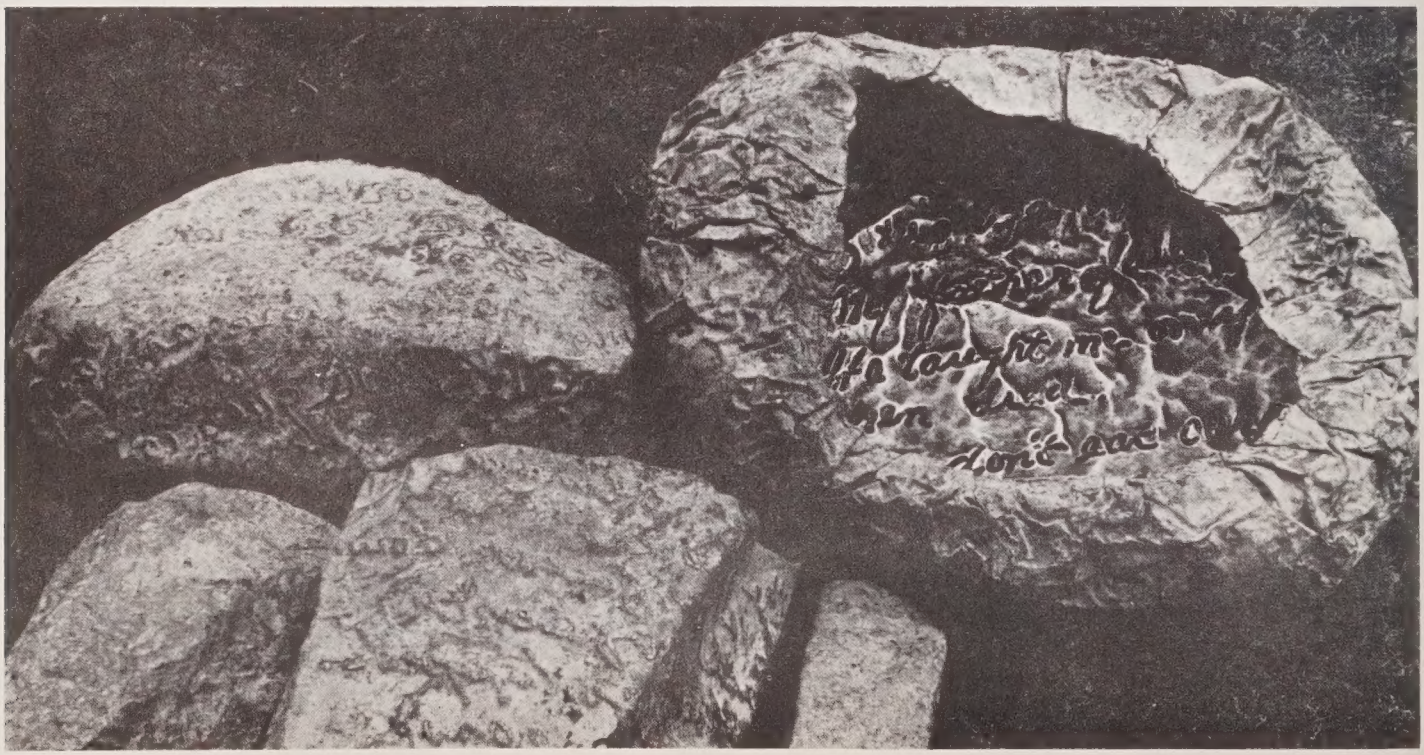


"Bird House", with pearls, 18 kt. gold

ROGER ARMSTRONG

"Broken Promises", copper

by Roger Armstrong
collaborating with Danial Lusk and Thomas Armstrong



ROGER ARMSTRONG

As an artist who chose metal for his media, perhaps you ask why? I find the physical skill of actually working the metal a challenge — its resistance to change is what has intrigued me for the past sixteen years.

As an undergraduate at Miami University in Oxford, Ohio, I was a painter fascinated with textural forms. At the University of New Mexico as a weaving/textile graduate student, this interest remained strong; however, it was only while teaching at Eastern Michigan that I rediscovered metal and its full range of textural ability. Receiving my M.F.A. from Cranbrook gave me the skill to understand metal and taught me how to persuade it into my beloved forms.

A while back, Golddust posed a question about a waxsmith versus a metalsmith for a caster. One of my friends wrote in and said that type of person would be a waxsmith — and in her eyes I am. I must therefore assume that she would call someone who digs electro-forming an electrosmith. Ever try to smile at an electron?

Back to the waxes. If that's what you make and that is all you know, then you are a waxsmith. But there are those of us who do the wax, the casting, the stone setting and the finishing. And then are further compelled to do the sawing, cutting, forging, repoussing, forming, shaping, soldering and raising AND we call ourselves goldsmiths. Some also do the wholesale/retail business and/or teach in addition to everything else. I enjoy doing it all. Teaching gives me incentive to search for answers, while the money from occasional commissions gives me the funds to investigate and experiment with form, technique and material.

Ideas, expressive emotional precepts — were secondary to my metal ethic until last summer when luck was with me and I fell into a poet/artist collaboration grant worked out by the ACC, Haystack and the Renwick Gallery. This brought about a change for me — a change in concept as well as scale.

When you collaborate with a poet you are compelled to use art to express specific emotional content. The poem "Broken Promises" by Danial Lusk of Missoula, Montana, concerns itself with tortured anguish and was inspired by our seaside talks near an impressive group of water-washed rocks. Danial, my son Tom, and I repoussed the poem on pieces of copper and then beat and forced the metal into rock-like forms expressive of anguish and arranged in a tension-filled composition. The words became one with the form and texture of the metal and the poem was immortalized, not just illustrated. This work will be displayed at the Renwick Gallery in the Smithsonian during December 1976. Because this experience was profound, other large works done in collaboration are planned for the near future.

Being a wax-goldsmith is only one role — one half my life. The other half is being a teacher. I am currently teaching at Edinboro State College in northwestern Pennsylvania. I am also trying to develop a complete jewelry/metals program which would prepare people for professional roles as goldsmiths. As everyone working toward such a goal feels from time to time, I am exceedingly impatient with the slowness of development and lack of support from both the art staff and the college administration. It seems as I stand up to fight for tools, space and supplies that I stand up alone (despite the fact there are three other teachers of metal in the department). This is a regret. Perhaps it is also one reason I look forward to receiving Golddust — it is a most needed reminder that I am not alone.

TURN A GALLERY INTO GOLD

by Annalee Gold

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If you can spare 250 square feet, turn it into a jewelry gallery and attract a new, plush clientele. Win those collectors who shop for "wearable art" in the form of one-of-a-kind jewelry. They're demanding. But they have money to spend. Satisfy them, and they'll come back to you again and again.

Ed Faber, owner of Aaron Faber, Inc., N.Y., launched his gallery with an upstairs-downstairs approach. In 1974, he had taken over a conventional operation in the International Jewelry Exchange on 47th Street. In April 1975, a small room on the second floor opened up; just 250 feet. Faber grabbed it and turned it into a gallery. The downstairs continued as his conventional jewelry store. Pat Liley (in private life she's Mrs. Faber) is Gallery Director. Based on their experience, Ed and Pat have some practical experience to offer jewelers who'd like to cash in on this new profit source.

Decide where, in your one-level store, you can steal at least 250 sq. ft. Divide it from the rest of your store with panels or screens that can be moved easily so the space doesn't stand empty between gallery shows.

Keep fixturing simple. The gallery is also a good place for a desk. At show time, business equipment can be swept

(continued on next page)

out of sight. The desk top becomes a table top for serving refreshments.

Your own artists

You can start your gallery with two or three artists. Contact local art schools or community centers that give quality craft courses. Travel to regional shows. Watch the trade books for names of design contest winners.

Once you've found your artists, insist on exclusivity in your area. Artists should be free to handle private orders, but they should not expect to sell to your competitors.

Whether you have two artists in your talent pool or 20, treat them with consideration, handle their merchandise carefully, pay them promptly when their work sells. Artists have to eat, and buy metal and stones too.

You'll be taking work on consignment, so agree on selling prices in advance—figuring 60% for the artist and 40% for you. On consignment, keystone mark-ups are rare. Of course, if you want to buy work outright, even a 2½-time mark-up can be gotten

Promote the difference

But don't sneer at short, consignment mark-ups. The whole idea of the gallery is to make it different from your regular store. On consignment goods, you can afford to be different, to be audacious. Don't try to play it safe when selecting jewelry.

When you've collected enough for a two or three week "show," launch it with a formal opening. Send out invitations two to three weeks in advance. Pat Kiley finds that 100 invitations will draw 30 to 50 people.

Collectors enjoy gallery openings. The invitations make them feel like celebrities. Make sure every guest of an invited patron signs your "guest book." You'll build a good mailing list.

Before the opening, take photographs of all the pieces. You'll build quite a photo file for custom order customers who visit between shows.

At the opening, encourage trying on. Serve champagne and easily-managed hand food. Avoid the drippy, the elaborate or the heavy.

Provide each visitor with a typed and numbered price list. The numbers correspond to the number attached to each piece on display. People can check off their favorites and take home the list as a reminder.

If they intend to buy, they won't wait too long. The show lasts such a short time. And on one-of-a-kind items, it's first-come, first-served. Just don't forget to mark each piece sold—a simple red dot on the tag will do—as a customer orders it. When the show is over, deliver the sold pieces and return unsold goods to the artists.

Worth the trouble?

Of course, running a gallery isn't all champagne and red dots. You may have to travel regularly to locate fresh talent. Sometimes dealing with artists can be troublesome. Particular attention must be given to tasteful displays, sophisticated invitations, and reorganizing your showroom space between shows. And a knowledgeable person must be on hand in your gallery at all times while a show is on.

Still, established, accepted artists, uniquely yours, bring extra sales—and profits—to you, alone. Meanwhile, you build an image your competitors can't match—prestige that will spill over into your regular business.

If you have the least bit of impressario in your nature, you'll find the gallery business unusually stimulating, sometimes aggravating, and almost always profitable.

—NEEDED—

People to write small articles and reviews. If you have a special and/or interesting subject or speciality, please write GOLDDUST so that other members can share the benefits of your knowledge. We also need information, sources, helpful hints, etc.

MOVING?

If you will be moving and would like to insure the continued arrival of GOLDDUST, make sure you contact GOLDDUST directly, giving new address, Zip Code, and date of move. Also, contact SNAG office.

—NOTE—

In the April 1977 issue of GOLDDUST, we plan to feature student work. Therefore, we invite students (and ask instructors to encourage students) to forward photographs black & white or color, of their work for possible publication. Articles, theses, or sections of theses will also be published. Names and addresses should be included on all material (backside of photos). Include name of school attending, degree sought, and expected date of graduation. No work will be returned unless accompanied with a self-addressed stamped envelope. Selected photos may have to be cropped to fit an appropriate format.

Since it is difficult to project the response, it is difficult to determine the means of selection. It is probable that a juror or jury shall be selected. It is also possible that work shall be selected in a manner that will assure a complete representation of the various schools across the country. Since we would like to feature as much student work as possible, smaller articles and photos (ie 3x5") may have priority.

Deadline for material is March 1, 1977. Send to Mark Baldridge, Longwood College, Farmville, Va., 23901.

BOOK REVIEW

by Hannelore Gabriel

Contemporary Jewelry, A Critical Assessment 1945-1975 by Ralph Turner from Van Nostrand-Rheinhold. (Hardback)

Here is a book that rivals *Neuer Schmuck* and happily is in the English language. With 200 pages and some 400 illustrations, 50 of them in living color, this book covers the work of many of the second half of the 20th century's leading designer/goldsmiths.

It starts out in 1945 with the development of "designer" jewelry on a country to country basis, with heavy emphasis on the European designers.

The work of Persson, Becker, Junger Reiling, Ullrich, Ebendorf, Fisch, Lechtzin, Bury and Wendy Ramshaw, to name a few of the many goldsmiths discussed including sculptor/goldsmiths Pomodoro Brothers, Calder and Souply.

(continued on next page)

Though the work is extensive on design style, it tends to center more on the more stark, geometric designs.

The section "Artists' Statements" features 25 young goldsmiths discussing their work and design concepts. It was fascinating to see the creator in relation to his work and "why" of the design.

The last chapter "Jewelry Without Boundaries" is about art "happenings" and a moving away, by some designers, from body adornment by metal jewelry to "landscaping the body" with paints, skin creases, etc. The most interesting (?) to me was invisible jewelry by Gijs Bakker.

An extremely well written and beautifully illustrated book that should be in every goldsmith's collection. Published in England first, May 1976. $30 from the SNAG Book Dept., or Van Nostrand-Rheinhold, New York City.

nuggets

1. The jury for the National Park Service grant program, "Crafts-in-the-Parks" met on October 9 at Peters Valley Craftsmen, Layton, N.J., to select the 8 craftsmen to create works, inspired by a national park of their choice, which will become part of a permanent collection scheduled to travel to parks, beginning in June 1977. The show will open in the Peters Valley Gallery. An itinerary of its travel will be announced in major publications.

Two of the 8 craftsmen selected from the 170 applicants, their media and the parks they will visit, are as follows: Glenda Arentzen-jewelry-Statue of Liberty, Daniella Kerner-jewelry-Deleware Water Gap.

2. Donald Wyckoff has resigned as president of the American Crafts Council.

3. In a recent issue of the Jewelers' Circular/Keystone (Sept. 1976) the associate editor, Gail Carstarphen, pleads with manufacturers to "make room for grads." Recently, six of the 18 award winners of the "Diamonds Tomorrow" competition turned out to be students at the same school, Ga. State University. They all are working toward degrees in Jewelry Design under Richard MaFong and Jem Freyaldenhoven. They are talented and dedicated. Yet, MaFong says the likelihood of their obtaining jobs in their chosen profession is slim.

MANUFACTURING JEWELERS & SILVERSMITHS OF AMERICA ANNOUNCE EXPOS

Feb. 27-March 1 in New York Hilton Hotel, NYC; March 20-23 in Civic Center in Providence, R.I.; May 1-3, Century Plaza, Century City, Los Angeles, Ca. Thousands of manufacturers shall be here and seminars will be conducted. Contact Manufacturing Jewelers & Silversmiths of America, 340 Howard Bldg., 155 Westminster St., Providence, R.I., 02903, for additional information. On April 19-26, the United Jewelry Show will be held at the Holiday Inn in Providence, R.I.

THE JEWELRY INSTITUTE

The Manufacturing Jewelers & Silversmiths of America have established a non-profit Jewelry Institute at 340 Howard Bldg., 155 Westminster St., Providence, R.I., 02903. The goal of the Jewelry Institute is to protect the future of their industry by meeting the need for skilled jewelry craftsmen, to promote professional management standards, and above all to rekindle the pride in craftsmanship as an investment in the future of the various companies involved with the MJ&SA.

Various seminars and technical courses shall be taught by leading industrial experts and craftsmen. Present courses include electro-plating (chemistry, match, metallurgy, plating plastics, etc.), model making (soft & hard soldering, hand engraving, basic layout, etc.), tool room trades (toolmaking, match, mechanical drawing, sketching, etc.), and rubber mold making/casting (vulcanizing, metals, casting techniques, etc.) For additional information, write the Jewelry Institute, or call 401/274-3840.

As the Institute grows, future classes may include polishing, soldering, tool setting, and lost wax casting.

sources

1. Field Abrasives Mfg. Co., 1303 Stanley Ave., Dayton, Ohio, 45404. They have a 64-page catalog of abrasive materials, tools, and equipment (very comprehensive) at very reasonable prices.
2. Watco-Dennis Corp., Michigan Ave. and 22dn St., Santa Monica, Calif., 90404. Source for Danish Oil Finish for wood surfaces. Sold in pints, quarts, gallons, and 5-gallon drums.
3. For enamels, write Carpenter & Wood Co., Inc., 15 Cedar St., Providence, R.I., 02903, or Thomas Thompson Co., 1539 Old Deerfield Rd., Highland Park, Ill, 60035.
4. Unusual, exotic faceted and cabachons at wholesale prices. For traveling schedule and additional information, write Raymond Gabriel, 1469 Rosena, Madison, Ohio, 44057.
5. Stones may be obtained from Tauno Paronen OY, Mannerheimintie 18C, 00100 Helsinki 10 Finland. (O'Connor)
6. Sources—good injection way. Write Jules Pinter, Box 13, Hamilton Grange, N.Y., 10031.
7. For a free tool and hardware catalog listing national brand name items at discount prices, write U.S. General Supply Corp., 100 General Place, Jericho, N.Y., 00753.

EVERYWHERE THE GLINT OF GOLD

by Philip Herrera

reprinted by permission from TIME, The Weekly Newsmagazine, copyright Time Inc. 1976 (Nov. 22, 1976 issue)

It was luck that the tomb of Tutankhamun, pharaoh of Egypt from 1334 to 1325 B.C., escaped the predations of grave robbers over the millenniums. Largely luck too that British Archaeologist Howard Carter found the royal tomb in 1922 after 15 years of fruitless searching through the sere (contined on next page)

Valley of the Kings. Perhaps the timing was also lucky when J. Carter Brown, director of Washington's National Gallery of Art, began negotiating with Egyptian authorities in 1974 for a U.S. showing of the tomb's contents: a wave of pro-American feeling was just sweeping Cairo. In any case, millions of Americans will be the beneficiaries. This week a stunning show presenting 55 "Treasures of Tutankhamun" starts a six-museum tour of the U.S. at the National Gallery.*

Extra Tingle. The works are arranged in the order in which Howard Carter found them, lending an extra tingle to the exhibit. First comes selected contents of the tomb's antechamber. "Wonderful things," Carter had gasped when his candle flickered upon the objects that the 18-year-old pharaoh might need in the afterlife: alabaster cups for his wine, bejeweled amulets to ward off evil spirits, even an ivory-inlaid wooden throne to make him feel at home. But greater treasures lay ahead, as Carter discovered when he delved further into the tomb. What he saw (and what the exhibit visitor will see) was "strange animals, statues and gold—everywhere the glint of gold."

Indeed, Tutankhamun lived during a blaze of pharaonic wealth and power. Besides their use of gold, his artists worked in silver, alabaster, obsidian, lapis lazuli, wood, glass and gems, handling each material as masterfully as if it were clay. They had turned from much of the rigid formality that marks art-works of earlier periods to more natural poses and more intimate scenes.

The most famous object, of course, is the golden mask that covered Tutankhamun's mummified head. Though every bit as cool and haughty as one would expect of an art that above all aimed to celebrate majesty and death, it is far from a resplendent cliche. The mask's burnished golden gleam and shadow evoke a bursting inner vitality that emphatically defies mortality.

Despite the art's remoteness in time, today's audience will find in it the first stirrings of familiar Western styles. There is nothing alien about the playfulness of unguent jars shaped like animals with lolling tongues, or the alert grace of a gilded wooden status of the goddess Selket, or the art nouveau traceries of floral patterns on a lamp and vase. A wooden seat is decorated with a leopard-spot design that has the startling freedom and bounce of Matisse's late cutouts.

For all that, the treasures retain the grandeur of mystery too. A wooden head of Tutankhamun, shown as the sun god emerging from a lotus plant in daily rebirth, stares outward with a gaze that is as candid, guileless—and impenetrably secretive—as a cat's. Nearly every one of the 55 artworks seems a confident invocation of the idea of permanence. "To speak the names of the dead is to make them live again," said the ancient Egyptians. This superb show eloquently illustrates that point.

**Future Stops: Chicago's Field Museum, April 15-August 15, New Orleans Museum of Art, September 15-January 15, 1978, Los Angeles County Museum of Art, February 15-June 15, Seattle Art Museum, July 15-November 15, Metropolitan Museum of Art, New York, December 15-April 15, 1979.*

Philadelphia jeweler Sid Meyers has come up with still another design innovation: a line of nuts and bolts earrings for men — sold in units of one!

question corner

1. Does anyone know where I can obtain (or learn to make) fancy pattern drawplates—like stars or letters? [J.H.]
2. Assuming a knowledge of photography and metals, how is photo-etching accomplished? Is there a source of written information available? Where? What are the supplies? [J.C.]

Response to question on making a 3-D image of an object—

—Take a holograph of the object and process it. Invert the holograph front to back. The next part is "iffy." Project this image into a glass box filled with Dichromate gel; the gum will harden where exposed to light, the unexposed part will remain soft and could be gently dissolved away with warm water. Coat the "gel" image object with lacquer and make a mold of it for further use. It's only speculation, but it may work, at least on simple shapes. [Jos. Hall]

Response to question in Oct. 12 issue from A.K.—

—I hope the following is helpful to you in answer to your question. You mentioned the discoloration when soldering gold. Have you tried dipping your work into a concentrated solution of boric acid and alcohol, then touching it with a small flame to allow the alcohol to burn off? After this you apply your flux where necessary and go into your soldering. In multiple solderings on 14 k. gold work, I have started with 18 k. gold solder, then 14 k. hard, 14 k. medium, 14 k. easy, 12 k., 10 k., 8 k., and so forth. Write me if you wish the New York address where the solder is available.

In annealing, if the whole piece is to be softened, the whole piece is heated. If your work is air-cooled, then work while the pickling is all heated to a boil.

Soldering a small thin piece of gold to a larger piece of silver — I would melt a few small pieces of easy silver solder to the back of the small gold piece. When cooled, rub the soldered side on a file to remove oxidation, then apply flux. Put gold piece in position on silver after fluxing. When applying torch, work the point of flame all around the gold piece, really heating the larger piece of silver. The gold piece being thin will absorb sufficient heat without the flame being directed on it. In this case, even if a little of the solder oozes out, it will not show on the silver. [M. Abramson]

Response to question on insurance—

—I submit the following: you will find that the cost of insurance is exceedingly high, and that is after you have agreed to buy the very expensive safe the company demands you buy. You might consider merely creating three or four different and difficult-to-find hide-away spots in your studio, where you nightly put things away in metal boxes somewhat fireproof. Exhibit only where you are certain they have proper insurance. [M. Abramson]

Response to P.K., on bending tube 1"-2" diameter—

—Try 1 to 50 ratio of thickness to circumference. It is the optimum thickness-width ratio, and works well in tubes 10 mm and under. The bending itself submits to the rule where any bending on a round cross-section begins to collapse the tube; therefore, the cross-section should be oval where the long axis is in the direction of the bend. This allows a bend proportionately measurable from the ovality.

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In other words, the tube has to return back into round cross-section before it begins to collapse. In the meantime some axial bending is done on the tube. For more bending annealing follows, but the cycle can only be repeated "x" number of times. Eventually the cross-section begins to square itself. Beyond this point there is little or no chance for more bending.

The positioning of the seam is less important, but to play it safe, it is best left in the neutral area where it doesn't have to stretch or compress. [Heikki Seppa]

NOTE: Members, and non-members, are invited to inquire and respond to questions in this section. Questions and answers shall be published in subsequent issues.

SIX CONTEMPORARY AMERICAN JEWELLERS
Electrum, London

by Jackie Binns
courtesy of "Crafts Magazine", No. 22
September/October 1976

The scale of this exhibition somehow symbolised the Americans — everything was large. The most experienced of the six jewellers was Arline Fisch whose work was clearly divided into two different styles. The knitted and woven pieces she has written about in *Textile Techniques in Metal*, and having seen some of these pieces illustrated I was thrilled to see how fresh and complete they were in reality. Very fine silver and gold wire was knitted and looped into flimsy, floating shapes such as necklaces, cuffs and collars. In strong contrast to these were some heavy necklaces showing a North American Indian influence, beaten silver, leather, feathers and stones all going to make up a modern version of originals. I found them very awkward especially where the human face had been used neither abstractly nor figuratively.

Richard Mawdsley's work proved a complete contrast, still large in concept and scale but assembled from literally thousands of tiny parts. He must have unlimited patience to work in such detail and with such accuracy. His grandest piece was entitled *The Feast*, a ladened table supported on columns that clasped around the wrist. It was spread with food, a tiny pie, fruit bowl with pearl pears, champagne on ice, all so accurately made that an enlarged photograph would not give away the true scale. Working mainly in silver and using a few stones, his work commanded high prices, but I found the greyness of the silver upsetting and wondered why he did not work in gilt or gold.

Mary Lee Hu worked on similar lines to Arline Fisch, in that she wove and wrapped her work, and achieved some of the strongest pieces in the exhibition. Her largest necklace, woven in silver, copper and gold took the shape of a square headscarf, folded across one corner and tied at the back of the neck. With a delicate pattern of coloured metal threads in the weave and a firm simple edge it was a splendid piece.

Hiroko Sato Pijanowski and Eugene Michael Pijanowski are husband and wife working together in many materials including traditional Japanese skakudo. They construct very solid three-dimensional pieces. Using flat, etched brass in a geometric manner, they included two wall plaques in the show that were designed to have the centres removed and so could be worn as brooches — a good idea but I am doubtful of its practical success. The pendants centred round a disc seemed to have far too many additions, as if neither party could agree who should add the final piece.

Eleanor Moty's work was perhaps the most sculptural in scale and conception. Working on brooches, rings and boxes in natural materials and using stone slabs, photo-etching and electro-forming, her feel for the integrity of each piece was impressive. Her largest piece, *Lightning*, was a box in a solid shape of moulded metal and stone with faint photo-etched images on the surface and a setting of blistered, formed metal — truly precious.

Apart from Eleanor Moty's work I felt that many of the other pieces used too many materials for no specific purpose, but it was an altogether interesting exhibition, with the jewellery well-displayed and grouped, which helped one to contrast work from the USA with that of Europe. The only extra information that I would have liked to have seen was date of design for each piece as this gives so much insight into the direction in which the artist is going.

If you know of metal/jewelry people who might be interested in receiving one free issue of GOLDDUST, simply forward their name, address, and zip code to the editor. If you are attending craft fairs, you might collect name cards from interested participants so that they could receive a complimentary issue.

If you would like GOLDDUST mailed to you first class, simply send the editor two stamps per issue desired. Unused stamps will be returned if GOLDDUST is mailed first class to everyone at a later date.

TUMBLE FINISHING METAL OBJECTS
Using A Standard Rock Tumbler

(compliments of Allen Williams)

Almost any metal object, in any condition, can be cleaned and brought to a bright, burnished finish in a common rock tumbler. Much, if not all, of the finish work on new castings, fabricated items, shell casings, coins, small parts, etc., can be done by this simple, labor-saving method.

THE BARREL—The size, shape, and speed of the barrel is somewhat dependent on the nature of the items to be tumbled and the results desired. For a bright burnished finish, use a barrel with 10 or more flats inside — such as Lortone — and set the speed at about 21 R.P.M. for an 8" diameter barrel, or, until a faint tinkle can be heard from the brass charge inside the barrel. This should be done in a quiet place, and the tinkle will come in just below the speed of the slap-slap sound. For more severe cleaning, such as descaling, use a barrel with about six flats inside, such as Scott-Murray. Set the barrel speed to get a heavy slap-slap sound.

THE CHARGE—A good charge that is safe to use with most metal objects consists of brass droplets. Sharp pointed for cleaning, rounded for burnishing, and random shapes for general purpose work. Use 1/3 to ½ barrel of charge and metal objects.

THE SOLUTION—The dirtier the load, or the longer

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the tumble, the more compound that is required per pint of water. If too little compound is used, the surfaces will come out bright but slightly darkened. A good rule of thumb: for bright burnishing — use 1 level teaspoonful of 620 Burnishing Compound per pint of water for each 2 hours of tumble time. For severe cleaning, use 1 or 2 level teaspoonfuls of 601 Descaling Compound per pint of water for a 14 hour tumble. Overtumbling is not likely to be a problem with 601. (601 is not recommended for "Jinn Silver" or "Merlin's Silver") Use enough water to amply cover the load, and add compound after the amount of water has been determined. USE NO ABRASIVES. 602 Burnishing Compound is good on "Jinn Silver", "Merlin's Silver", or almost any metal.

RINSING & DRYING—If more than 1 tumble is desired, lightly rinse the load in running water between tumbles. After final tumble, dump entire contents of barrel into a wire mesh colander and briefly rinse in running water, then dump into a pan of water deep enough to cover all items, and sort the tumbled objects from the brass charge. Place the tumbled objects in a pan of water deep enough to cover, and put under a running tap until completely free of compound, about 5 or 10 minutes, and then rinse in warm water to speed drying. Spread out on about 12 thicknesses of newspaper, to dry. Avoid hot water or standing in the air while wet with compound, to prevent air staining. A fan may be used to speed drying. Unless another load is to be run soon, rinse the brass charge and spread out on newspaper to dry. Barrels with friction lids — such as Lortone — should have the lid and opening rinsed free of the slippery compound, to prevent the lid from coming off during the next tumble. *(Editor's note: the products above and/or additional information can be obtained from El Dorado Sales, 16517 N.E. 27th St., Bellevue, Wa., 98008.)*

conferences

1. Jewelers' Circular-Keystone Magazine announced the first 1977 workshop of the JK-C Management Inst. Held in New York City, February 4-5, at the Warwich Hotel. The workshop will feature an intensive program on inventory planning and control, designed to help the retail jeweler operate a more efficient and profitable business. The workshop will be run by the Management Growth Institute of Wellesley, Mass., with a tuition fee of $185. For information and reservations, write: Tony DeMasi, Promotion Manager, Jewelers Circular-Keystone, Chilton Company, Randor, Pa., 19089.
2. A national conference on craft marketing will convene at the University of Minnesota and the Minnesota Institute of Arts from March 20-22. There will be 20 workshops on subjects such as cost analysis, cooperatives, wholesaling, publicity, etc. An invitational crafts exhibition will be held in conjunction with the workshops. Registration is limited to 500 participants. Write Joseph Ordos, Design Department, McNeal Hall, Univ. of Minnesota, St. Paul, Min. 55108.
3. A six-week seminar in "Marketing Crafts Skills" will be held at the Fashion Institute of Technology in New York from Feb. 2-March 9. Seminar leader is Jener Hoffman with guest speakers including craftspeople who have successfully marketed their products, experts on business, law, advertising and accounting. Registration is $60. Receive more information from Seminar Dept., Fashion Institute of Technology, 227 W. 27th St., N.Y., N.Y. 10001 (212/760-7715)
4. Winston-Salem, N.C.—The ACC National Conference will be held from June 6-12, 1977.

WORKSHOPS

1. David LaPlantz is available for one or two day workshops in technical tips and suggestions, chain mail, raising, or engraving and surface embellishing in addition to slide shows with sounds. Write David LaPlantz, 899 Bayside Cutoff, Bayside, Calif . 95524.

aesthetic question

Response to Harold O'Connor's answer about "What makes one craftsman's work better than another's":

I'd like to point to some dangerous assumptions which have served as useless litany for a number of years. Harold thinks that the following ". . .goes into making of a gold craftsman-artist in general." He lists ". . .innate ability . . .to be at ease in doing metalwork . . .patience . . .power to concentrate . . .the ability to see and interpret the finished object. If designs are contrived . . .will not be much help . . .perserverence . . .strong belief in himself and his work . . .self-discipline . . .self-motivation . . .efficiency . . . experience is a prime factor in determining whether . . .becomes good or not. Good craftsman should . . .set goals . . . only compete with himself. In short . . .the real essence is work".

Dear Harold, colleague and a friend. What are you talking about? I credited you with much more sense than even trying to list the qualifications for a creative person. I thought you knew that once the sure-fire formula for creativity was known, we'd not do anything else but repeat it time after time. Now we have a mold and a formula for a creative "good craftsman-artist" which you, Harold, have given us. I wish I could join forces with you and believe in what you have written, but I cannot. What promise do you make to those countless aspiring minds who lack some of the requirements? Do you say that — no, you cannot be creative, you don't have innate ability. Don't you touch a hammer, you don't have perserverance.

Most people, wanting to lead creative lives, do so despite requirements or procrustean authorities.

Harold, I know that you mean well and that your heart is in the right place — maybe a little cock-eyed — but in the right place. And, by no means, do I try to make little of your utterances. But, what you have given us is drivel, pure and simple. [polemics notwithstanding, Heikki Seppa]

Response to "can you tell what school a student attended simply by viewing the work":

Among many other requirements of craft instructors is that they are active, practicing and, in some cases, noteworthy among their peers, ie. successful. It is considered rather passive influence if a teacher doesn't do his/her own work, exhibit, get press or public media, generally receive

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society's approval of the work he/she is doing. This could be called a sort of teaching by example. A demonstration of a way to go about certain lifestyle, modus vivendi, a modus operandi (of) one person's life.

If the teacher had a chance to live several different lives at the same time, one could expect variances in them. However, this could not be so. The parallel analogies go into his work too. It takes the better part of a lifetime to create, develop, acquire, adopt, fine (I'm not particular how one arrives at his/her own) the personal identity in one's work. There hardly is a second chance. Now, if an instructor has been successful in doing this, and his/her influence is there for anyone to emulate, it hardly is his/her "fault" that he/she leaves an imprint on the students. What is teaching anyway but in minute does showing how, showing the way, or several ways; but the teacher has to show preferences in his/her own work. He/she has to choose, and that choosing is also an example. Good teaching doesn't take place without the teacher's influence. And, good creative learning doesn't take place without the student's influence to other students and the teacher.

I feel that we should not be too apologetic or defensive of the impact on our surroundings but be proud of the fact. At the beginnings of our own training-learning that was the latent wish for success anyway – be strongly influential by work and example. Uphold the values that change the bad into the good. It is one of the great privileges of a free society where an individual can self-appoint him/herself to uphold the role of freely creative mind. Let's not knock it. [Heikki Seppa]

P.S.—In years to come it'll be very interesting to see how Bruce Metcalf, a strong-willed individual, is going to mitigate his influence in the arts. (Reference to his article in the same volume, issue 9.) [H.S.]

1. 7141-9009-8. Cloisonne Enamels of the Ming Dynasty. 12 slides, booklet commentary. 2.50 pounds.
2. 7141-9010-1. The Mildenhall Treasure. 12 slides and booklet commentary. 2.50 pounds.
3. 7141-9020-9. The Oxus Treasure. 12 slides and booklet. 2.50 pounds.
4. 7141-9023-3. Ashanti Gold Weights. 12 slides and booklet. 2.50 pounds.
5. 7141-1407-3. Ancient Chinese Weapons and Belt Hooks. 15 slides and booklet. 3.00 pounds.
6. 7141-9006-3. The Sutton Hoo Ship Burial. 36 slides and descriptive notes. 7.50 pounds.
7. 7141-9000-4. The American War of Independence in Medals. 12 slides and booklet. 2.60 pounds.

(A complete listing of individual slides is available for xeroxing by request. Write to SNAG. [Mary Lee Hu])

1. "Colored Gems, The Spice of Life", 80 slides plus 20 mins. of copy. $80. Write: American Gem Society, 2960 Wilshire Blvd., Los Angeles, Calif. 90010.

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To obtain the effect of wavy-surfacing on objects of brass, immerse in boiling solution of 500 grams sulphate of copper in 1 liter of water; add old iron nails. Wavy-surfacing will appear after boiling. "American Jeweler" – Beetler.

ABRACADABRA . . . A JEWELRY STORE

(reprinted by permission from Jeweler's Circular Keystone, copyright, 1976, Aug. issue)

In a hurry for a new jewelry store? The Miller Construction Co. of Jersey City, N.J., can build one for you, from your original design, in just 90 days. Here, the Barclay store, located in the Monmouth Shopping Center, Eatontown, N.J. shows what a $200,000 installation looks like. Not seen are the office, walk-in vault, rest room and storage space.

The exterior, with its mirrored walls, gives the whole store the look of a gift box. Wide open interior spaces and angled walls entice the shopper to explore the whole store.

publications

Metal Finishing Magazine, $10 per year, Canada $12, includes copy of Guidebook Directory. Write Metals and Plastics Publications, Inc., One University Plaza, Hackensack, N.J., 07601.

American Jewelry Manufacturer Magazine, was $10 yearly. Write: American Jewelry Mfg., Chilton Co.,Chilton Way, Radnor, Pa., 19089.

new members

We would like to welcome the following new members:

PRO-MEMBERS:

Hal Ross, Calif.

ASSOCIATE MEMBERS:

Ann Bengston, Houston, Texas; Auta Braganza-Davis, Miami, Fla.; Jan DiGann, Baton Rouge, La.; Pat Frank, Lebanon, N.J.; Betsy Fuller, Hobe Sound, Fla.; Margaret Ogle, Seattle, Wash.; Thomas Mann, E. Stroudsburg, Pa.; Gitte Zweig, Great Barrington, Mass.; Miriam Kanton, Old Brookville, N.Y.

STUDENT MEMBERS:

Mary LaPrade, Farmville, Va.; Janine Hendricks, N. Olmstead, Ohio

NEW STUDENT MEMBERS:

Leonard Urse, New Paltz, N.Y.; Dwight Bennett, Jr., Terre Haute, Ind.; Genie Berger, Toronto, Ontario; Joseph Curatolo, Jr., New Paltz, N.Y.; John Guse, Pontiac, Mich.; Lee Hageman, Maryville, Mo.; Ginny Whitney, Scarsdale, N.Y.; Lotte Cherin, Long Beach, Ca.; Lynn Davis, Lawrence, Kan.; Darlys Ewoldt, Des Moines, Iowa; Joseph Hall, Seattle, Wash.; Susan Mahlstedt, Deerfield, Ill.; Ken McGrath, Winnipeg, Manitoba; Jo Ann Waller, Richmond, Va.

HELPFUL HINTS

1. To keep solder within a restricted area, an alternative to yellow ocher is to encircle the area to be soldered by inscribing a heavy line with a graphite pencil. [O'Connor]
2. Use a hair blower to heat your chasers pitch without worry of burning it. [M. Lewis]

THE DUNCONOR JEWELER'S BENCH A NEW CONCEPT IN DESIGN

by Harold O'Connor

The traditional jeweler's bench has been with us for over 300 years. Todate the old bench has seemed to work well for the craftsman and there was apparently no need to design a new one. Upon close observation of the traditional bench, some may ask, "Has the old bench really been doing its job?".

Efficiency and reduction of fatigue in working were prime factors in the redesigning of the jeweler's bench and the development of a new type of working environment for the metal craftsman. The result of the author's research over the last year, taking into consideration the above factors, has produced the illustrated protype workbench.

Let us make a few comparisons between this new design and the old one: the traditional bench has a top of 2" thick hardwood at a height of 35". The bench pin is located to the rear of a semi-circular hole which has been removed from the front of the tabletop. Numerous drawers are located to the right and beneath the tabletop for tool storage. A leather apron or sliding tray is located beneath the bench pin for the collection of filings and other items which might fall from the working surface. All considered it has been a good design which has worked well over the past centuries.

In assessing the old bench design and what improvements might be made to it the following were some of the items taken into consideration: fatigue encountered during the opening and closing of drawers, fatigue to the craftsman having to stretch to reach the flexible shaft machine and torch which are out of normal reach, fatigue resulting from frequent use of pliers located beneath the worktop, and loss of valuable work time when having to perform such operations as soldering, hammering metal flat, and shaping stone bezels and small parts elsewhere in the workshop.

During the researching it was observed that over 90% of all the jeweler's work is done on or around the bench pin. Thus, what was needed was to develop a design which took this into consideration and hopefully to make improvements or develop an entirely new design.

The result, after drawings and models were made, was the development of a metal pedestal around which other operations could take place. The pedestal is mounted upon a heavy worktop which has been lowered to 27" to allow the craftsman's arms to rest in a more normal position. A flat anvil was added to the rear of the bench pin for hammering metal forms or for cooling of metal parts which have been soldered. To the rear of the anvil were added square and round mandrels for the shaping of stone bezels and other small parts. A hole was drilled through the square anvil to allow the removal of rivets from hinges and other objects. To finish off the pedestal combination, a wire tool rack for favorite pliers was installed and consideration was made for either the left or right-handed craftsmen by making the rack to adjust to both.

To build more efficiency into the work bench, the holder for the flexible shaft machine was lowered to shoulder height and the torch rack placed within easy reach below the flexshaft. A small rotating soldering bowl was mounted on a swinging arm on the flexshaft holder which, when needed, is merely swung into position near the pedestal and when not in service is swung out of the working area.

As the new design does not have drawers the bench is mounted near a wall and the favorite tools of the craftsman are hung on hooks inserted into commercial pegboard.

During the last six months this new proto-type workbench has been used by the author and his students at Dunconor Workshops and it has proven to develop better efficiency and a reduction in working fatigue which has not been the case with the traditional jeweler's workbench.

Price of the Metal Bench pin combination is $64.50, and may be ordered through Dunconor Workshops, Box 2000, Crested Butte, Colorado, 81224.

VIEWPOINT: PENDATURE – EXPLORING THE REGION BETWEEN JEWELRY & SCULPTURE

by Jo-An Smith

(reprinted from The Bead Journal, 1976, Vol. III, No. 1, courtesy of the artist)

The traditional definitions in the arts are being thoroughly stretched and explored. Paintings become shaped canvases and evolve into sculpture. Sculpture utilizes many materials, like clay and merges into pottery. Fibers are knotted, knitted and wrapped to become clothing. Or are they jewelry? Metal wires are knotted, knitted and wrapped to become jewelry. Or are they clothing? As a result of these changes and the questions they pose, one of the more exciting regions of investigation has come to be between jewelry and sculpture.

Much of what is called "body-ornament" explores the jewelry-to-clothing trend. The materials and techniques are often those of clothing – a natural relationship. After all, who can say with any certainty where the utility of a garment ends and its ornamental ability begins? However, since it is not physically feasible to wear body-ornaments continually, a good question to ask is what happens to them when not worn? It is notable that body-ornaments are rarely displayed off the body.

On the other hand, "sculpture-to-wear" has addressed itself to the 'unworn' aspect of jewelry. Unfortunately, much of it seems far removed from the body where it supposedly originates. For example, the pleasing contours of the body are seldom repeated in the work. Significantly, it is not often that this type of jewelry is shown on a person.

Combining the ability to wear a body-ornament with the display aspects of sculpture-to-wear seemed a logical next step in contemporary jewelry design. I chose to experiment with the pendant because of the wide range of body shapes it would provide. The pendant was rather freely interpreted as residing anywhere between the chin and the waist. This allowed use of neck, shoulder, chest, breast, and back – male or female. I coined the word PENDANTURE to convey the idea of this merging of the pendant with sculpture. To assure that body contours were retained and that a piece would fit comfortably, a body cast was used for preliminary designing and fitting. Once the 'wear-ability' was

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developed, the 'display-ability' was studied. I found a number of ways to compensate for the missing body in the 'unworn' state. There are many others yet to be explored.

Rhythm: Rosewood (Figs. 1 & 2) shows how a PENDANTURE may be changed by simple rearrangement of the pieces. A rosewood base was constructed with complementary recessed areas for the various pieces. *Yucca Creature* (Figs. 1 & 2) accomplishes a rearrangement in a different way. Riveted legs may wrap around the neck and shoulders in the worn position; or swing back into another position for display. Interchangeable pieces presented another approach. *Rhythm: Walnut* (Figs. 5 & 6) utilizes a carved sculptural base with two forged sterling silver neckbands. There are eight possible variations when the neckbands are worn singly or reversed front-to-back in combination. The walnut base not only compensates for the missing body, but also repeats some of the body contours in an abstract way. Additionally, the walnut becomes a sculptured piece when viewed alone.

In all of these pieces, my final goal was that the PENDANTURE be comfortably wearable, yet also a complete design with the body removed. Thus, jewelry could be viewed equally well whether worn or on display in exhibitions, galleries, museums or homes. To wed 'wear-ability' with 'display-ability' is uniquely possible with jewelry. If PENDANTURE succeeds, it is because it helps further the exploration taking place in jewelry-to-sculpture.

CANADIAN EVENTS

Orland Larson, SNAG member and recently elected president of the Canadian Crafts Council (CCC) has been chosen to go to China in the near future where he will visit four major cities in company with 10 other Canadian artists and craftsmen. The group will then go to Japan, Vladivostok, Moscow, Leningrad and Helsinki. The CCC is attempting to share their expertise with crafts organizations all over the world. The CCC is also working on protective tariffs for Canadian craftsmen to control the flow of cheaply made crafts into the country.

Orland, who teaches at the Art College in Nova Scotia, states that his first task as president of the CCC shall be to organize the Ottawa office. The CCC receives a grant from the department of the secretary of state as well as supplemental grants (this year's total is about $125,000). The CCC's major focus is on the crafts at the national and international level and this is supported by the regional organizations. The CCC is conducting a two-pronged national survey to find out who is doing what in Canadian crafts and to establish the state of crafts across the country. From this survey will come an index listing all craftsmen across the country.

opportunities

1. Columbia College will develop Chicago Area Folk Art Crafts Catalog and Artisans' Directory with Lilly Endowment, Inc. funding. The project is one of several new programs in the Life Arts Curriculum at Columbia. The catalog is intended to be rich in variety, including weaving, dollmaking, pottery, stone, metals, etc. Persons interested in contributing information for the development of the folk arts directory or in learning more about the folk arts program, should contact Susann Craig, Columbia College, 540 N. Lake Shore Dr., Chicago, Ill., 60611.
2. Visiting Artist Program—Persons interested in 9-mo. residencies for artists should apply to Stella Lehrer at the North Carolina Arts Council, Dept. of Cultural Resources, Raleigh, N.C., 27611 by March 1. Currently there are 42 visiting artists employed in 42 community colleges and technical institutes in N.C. The visiting artists are not to teach formal classes, but to expose their art form to the citizens in the counties participating in the program. Minimum salary $10,000.
3. Jewelry Wanted: retail to $100; purchase only from established sources; consignment 33%. Write Golbal Village, Inc., 402 Cedar Ave., Minneapolis, Minn., 55454.
4. Jewelry Wanted: retail $10-$150; purchase (50%), consignment (40%). Seeks simple, good design, fairly priced; submit photos, description. Write Rooftop Gallery, Harbor House, 423 Front St., Key West, Fla. 33040.
5. The Craft Shop of Piedmont Craftsmen, Inc., opportunities for exhibiting work in Winston-Salem. Eligibility for exhibition members — open to craftsmen living in Ala., Ga., Md., N.C., S.C., and Va. Each applicant for juried membership must submit five pieces. A Standards Committee will determine acceptance or rejection. A handling fee of $5 will be charged. Selected new members will be featured in the PCI Gallery May 1-31. No entries to be delivered to PCI before March 15. For information write: Piedmont Craftsmen, Inc., 300 S. Main St., Winston-Salem, N.C., 27101 (919/725-1516).
6. Joseph Ordos is organizing a study tour to London, England to study both historical and contemporary gold and silver work, scheduled for late June 1977. The tour will consist of visits and lectures at such places as Waterloo Gallery, Electrum Gallery, The Royal Academy, British Craft Center, British Museum, Victoria and Albert Museum, Cartiers Workshop, and the home and workshop of David Watkins and Wendy Ramshaw, the tour leaders. The tour may be taken for graduate or undergraduate credit through the University of Minnesota. The approximate cost for the 3-week tour which includes round trip airfare, hotels, breakfast and registration fees is $1,000. For more information, please write Joseph C. Ordos, University of Minnesota, Dept. of Design, St. Paul, Minn., 55108.
7. Oseav Almeida, Trent Park, Cockfosters, Barnet, Hertfordshire EN 4 OPT, England is in the process of assembling a book on fine metalwork and jewelry. Oseav is looking for photos of metal work. If you are interested in the possibility of having your work included in this book, send your photos to Oseav. Include details such as media, date, size, photographer, etc. The book will be published by Mills & Boon and will hopefully be on sale by early 1977 in Europe and America.

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8. Lake Erie Islands Workshop is planning a craft colony on Lake Erie Island to include potters, jewelers and other crafts. Living quarters and studio. Inquire 2085 Cornell Rd., No. 210, Cleveland, Ohio, 44106.

positions

Jewelry and Silversmithing Instructor — Beginning August, 1977, at University of Kansas. Full time assistant professor, MFA or equivalent, teaching experience desired. Deadline for applications March 1, 1977. For information write: Design Dept., University of Kansas, Lawrence, Kansas, 66045 (913/864-3074).

Jewelry Instructor — 10-month appointment with possible reappointment, beginning Sept. 1977. Qualifications, MFA-submit resume, transcripts, recommendations and evidence of creative work (one plastic sheet of not more than 20 slides). Include a self-addressed stamped envelope for the return of slides and materials. Deadline March 1, 1977. Write Prof. Ellen Meissinger, c/o Search Committee, Dept. of Art, Gardiner Hall, Oklahoma State University, Stillwater, Ok., 74074.

Resident Blacksmith — residency of 1-3 years, 7 forge studios, all hand tools, some power equipment. Facilities for your own work, teaching, and visiting instructors. Position available July 1977. For information write Peters Valley Craftsmen, Layton, N.J., 07851.

Resident in Fine Metals — residency of 1-3 years. Equipped studio with separate space for residence. Starting July 1977. For information write Peters Valley Craftsmen, Layton, N.J., 07851.

Silversmithing Position — Goldsmith School in Lahti, Finland. Starting in fall of 1977. (O'Connor)

Temporary Metalsmithing/Jewelry & Art Education —Doctorate or MFA degree required. Position also involves student teacher supervision. Two years of public school teaching desired. Write Prof. Dean Carter, Head, Art Dept., College of Arts & Sciences, Virginia Polytechnic Institute, Blacksburg, Va., 24061.

Director of Crafts School — contact Loretta Abston, Vaten School of Crafts, Glenway Ave., Bristol, Va., 24210.

David LaPlantz, metalsmith — is considering a relocation in a teaching position in metalsmithing and jewelry. He has 9 years of teaching experience at the college and university level in addition to an extremely active exhibition record. Recent honors include "Who's Who in American Art" and "Merit Award" in the Phoenix Goldsmiths '77 Exhibit. For slides, resume, and other supportive material, write 899 Bayside Cutoff, Bayside, Ca., 95524.

comments

by Mark Baldridge

At the upcoming Seattle conference, it is more than likely that new officers or board members for SNAG will be elected. Normally, the nominating committee of SNAG meets and decides who they recommend for any vacancies. These nominations in turn are recommended to all pro-members for confirmation. Other nominations and write-in votes seem to be discouraged.

While the members of the nominating committee are highly respected and perhaps the best possible jury for selecting potential candidates, I believe this procedure is too restrictive and can create ill feelings among the SNAG membership. I believe that all voting procedures should be as democratic as possible. Considering the vast quality, scope, experience and intelligence of SNAG members, nominations should at least be encouraged (and perhaps exclusively come) from all pro-members. The strength of any organization depends upon its membership and a membership denied full participation in any manner leads to unrest and dissention. We need decisions and opinions made in the open and not in a "smoke-filled room". If SNAG is to maintain its sense of unity and active direction, it must terminate the old nominating committee and policy.

It is also possible that no elections shall take place at the Seattle conference and instead be conducted through the mail. Therefore, I would urge that the SNAG Board (who is not responsible for the present nominating procedures) and the SNAG pro-members insist that any elections take place AT THE SEATTLE CONFERENCE in an open manner. Balloting conducted through the mail does not allow for intelligent group discussion and interaction.

The SNAG Board deserves praise for its recent decision to allow members to determine whether to mail GOLDDUST first class or bulk-rate. Although the matter is a minor one, the principle (of allowing members a more democratic voice in its affairs) is major. It is hoped that these voting procedures (even if "straw" votes) shall continue and perhaps be expanded. Active organizations need active members.

late news

†† Musical instrument makers in the U.S. are invited to submit instruments they have made for inclusion in a national exhibition being organized by the Renwick Gallery and the National Museum of History and Technology. Initial selection shall be from 35 mm slides, maximum of 3 instruments; no entry fee; deadline April 15. Write: Musical Instrument Makers Exhibition, Division of Musical Instruments, National Museum of History & Technology, Smithsonian Institution, Washington, D.C., 20560.

†† Peters Valley Craftsmen, Layton, N.J., 07851, announces upcoming workshops: Feb. 27—Marriage of Metals (jewelry) by Susan Cohan; March 19 & 20—Enamel: Cloissene and Pliquejour by Toby Davis; April 24—Blacksmithing: Hardware; Jewelry: Surface Embellishment by Bob Ebendorf; May 28 & 29—Blacksmithing for the Beginner by Glen Gardner; Wireworking: Non-Traditional Techniques by Marci Zelmanoff.

One-day workshop fees are $20; weekend workshop fees are $40 tuition, $25 room & board, plus membership is required, $10 per year. Write for additional information as well as summer session plans.

†† Sterling Today Competition: This competition is open to all U.S. residents who are students in a course of

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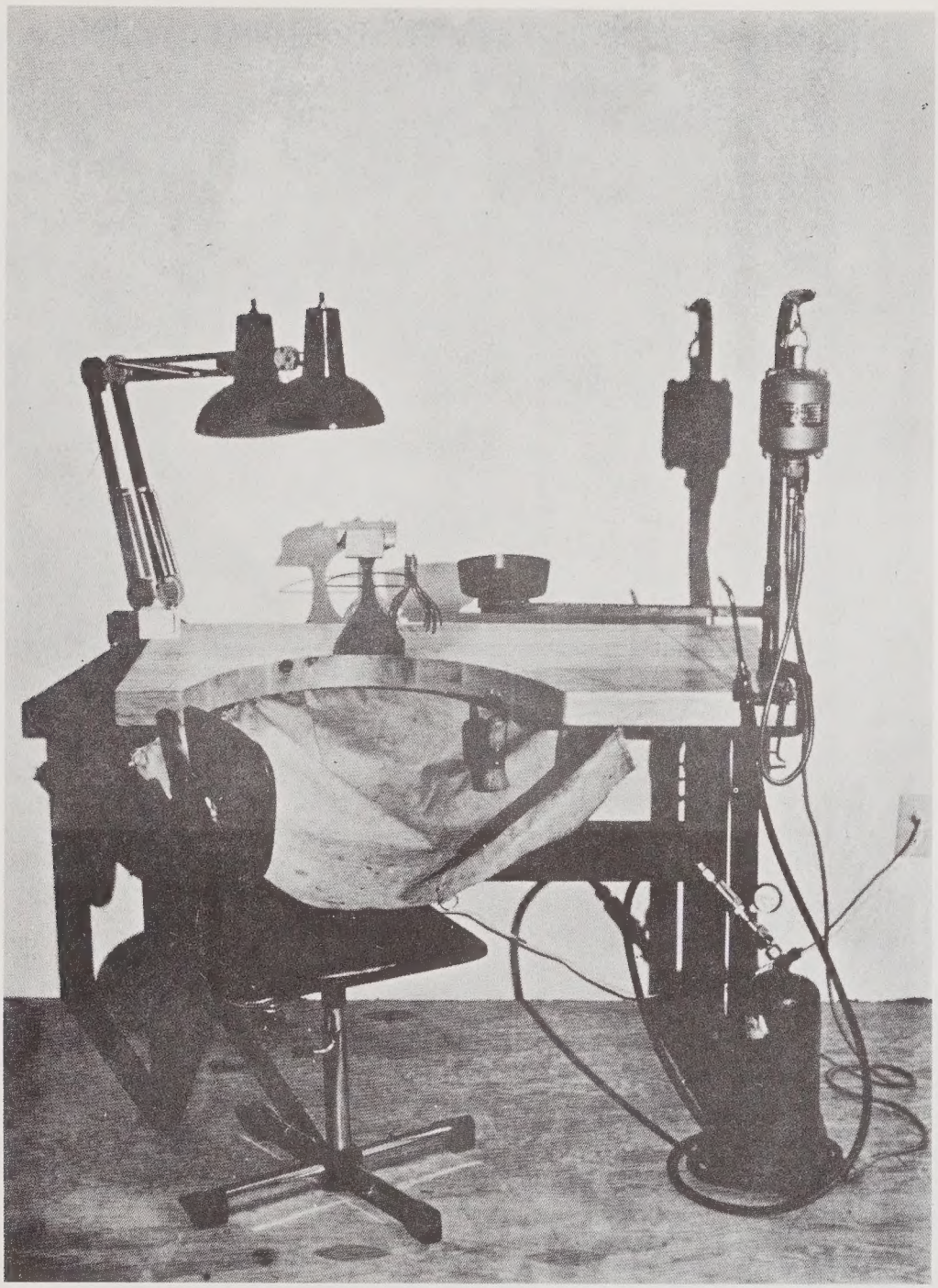
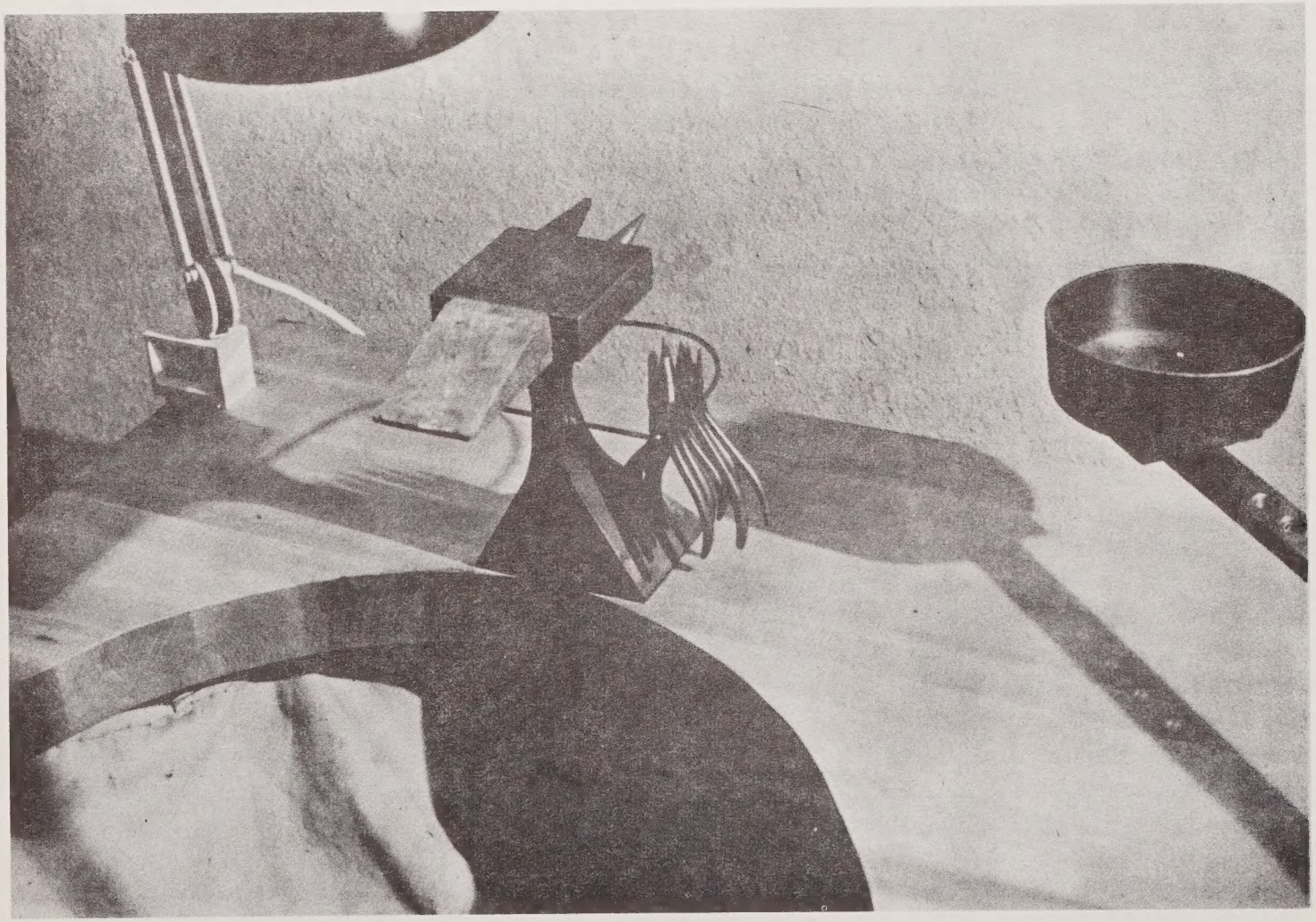
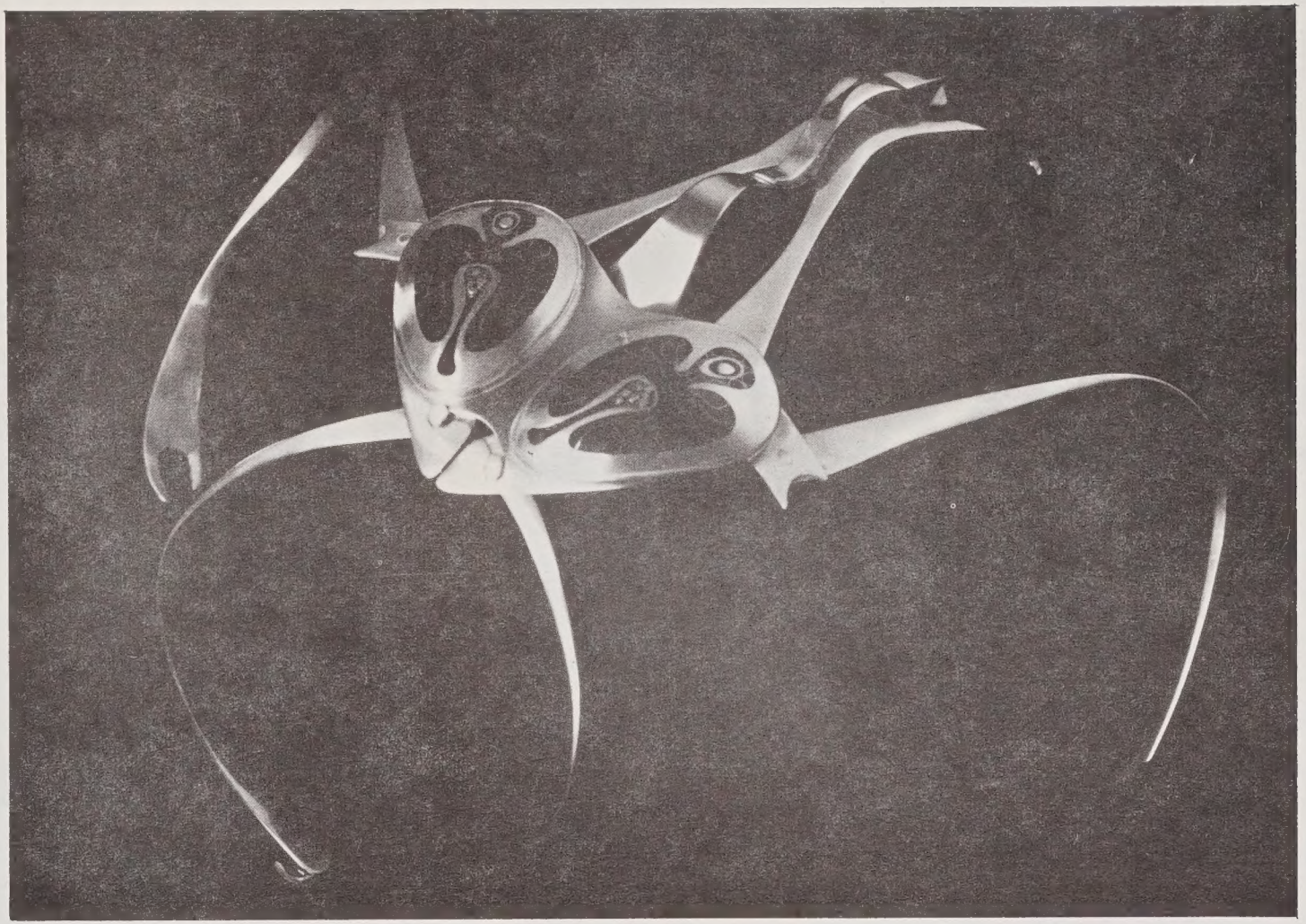


overall view of the Dunconor Jeweler's bench



Close up of bench pin pedestal and combination units

photo by Chuck Williams

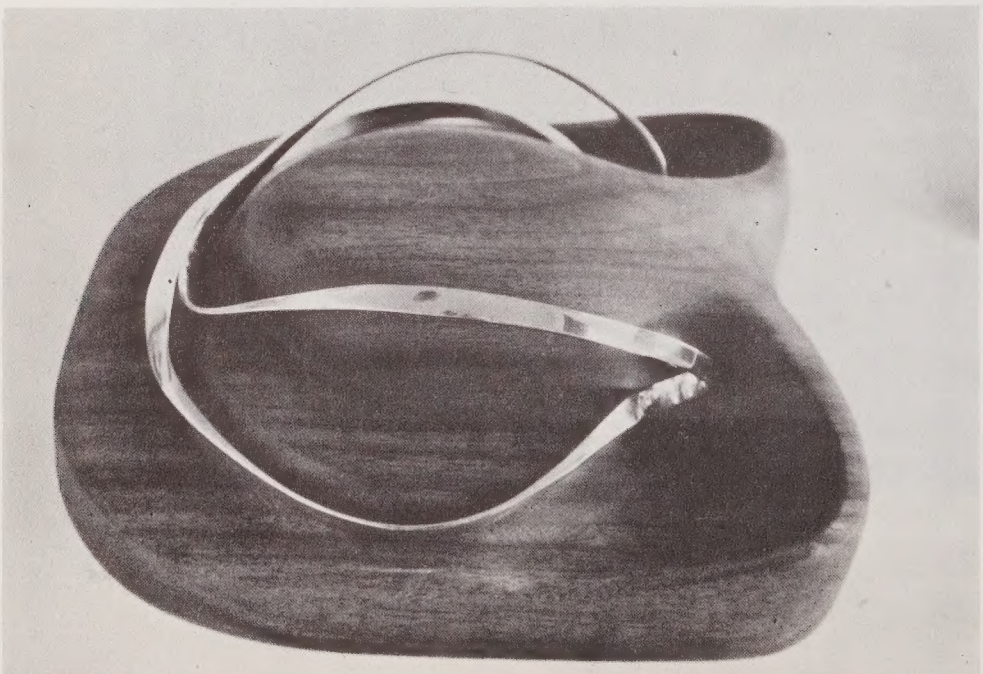


JO-AN SMITH

"Yucca Creature" body sculpture, sterling, fine silver, enameled and etched

JO-AN SMITH

"Yucca Creature" in position



"Continuous Rhythm"
neckpiece, gold with
walnut base

photo by Chuck Williams

design at the college, technical or graduate level. Entrants may submit one piece — other than articles of personal adornment — designed for functional use or aesthetic display. Working drawings must accompany the piece showing details of construction. Other materials may be used with sterling, but sterling must predominate. Deadline is May 2, 1977. Awards total $1,750. All entrants are reimbursed for eligible entries at the rate of $3 per troy ounce for the first 25 ounces and $1.50 for an additional 25 ounces.The Gustav Niemeyer Memorial Educational Fund will also present matching awards to the schools attended by the 5 prize-winning students.

Judges are Jonathan Fairbanks, John Hamilton, and Stanley Lechtzin. Entry blanks and complete information can be obtained from Sterling Silversmiths Guild, 1111 E. Putnam Ave., Riverside, Conn., 06878.

helpful hints

From time to time, when pickling small objects, they become lost in the space. I've found that Jet Dry (rinse aid for dishwashers) comes packaged in small covered baskets that can be used to contain rings, etc., in the pickle or in ultrasonic cleaner. [Jay Ohlrich]

One other helpful hint — pewter can be difficult to solder, even with pewter flux. Try oleic acid for flux and incredible control. It is available through stained glass material suppliers. A good one is The New Rainbow Studio, P.O. Box 132, Hartsdale, N.Y., 10530. [Jay Ohlrich]

books

The Oxy-Acetylene Handbook. Widely accepted text and reference for schools and industry. Softcover, Form 4430, $7; Hardcover, Form 3953, $9. For information and to order, write Union Carbide Corp., Linde Div., Marketing Communications Dept., 10th Floor, 270 Park Ave., N.Y., N.Y., 10017, attn. Judy Durking.

572. Direct Metal Sculpture: Creative Techniques and Appreciation. by Meilach and Seiden, $8.95.

573. Embossing of Metal: Repoussage. by Meriel-Bussy. $3.50.

574. Enamel Art on Metals. by Edward Winter. 166 pp. $16.50.

575. A First Book of Jewelrymaking. by P. Williard, 148 pp. $4.95.

576. Georgian Metalwork From Antiquity to the 18th Century. by S. Amiranashvilli. 175 pp. $12.50.

577. Goldsmiths and Silversmiths. by H. Honour. Consists of 50 studies of goldsmiths and silversmiths of ten nations and eleven centuries. $27.50.

578. Hand Craft in Metal. by A. Shirley. $8.25.

579. Indian Silversmithing. by Ben Wunt. 160 pp. $12.00.

580. Islamic Metalwork of the Eighth to the Fifteenth Century, in the Keir Collection. by G. Fehervari. $37.50.

581. Jewelry Making by the Lost Wax Process. by G. Pack. $8.95.

582. The Jewelry Repair Manual. by A. Hardy. $7.95.

583. Jewelry Through the Ages. by G. Gregorietti. Translated from the Italian "Il Gioiello Nei Scoli". An outstanding book on the subject. Covers materials, techniques and design. Examples of jewelry throughout the world. 319 pp., 310 illustrations; $15.00.

586. Mazzucotelli, the Italian Art Nouveau Artist of Wrought Iron. by Bossaglia and Hammacher. Text in Italian, English and German. $28.50.

588. Metalcraft and Jewelry. by E. Kronquist. Instructions for making simple jewelry. 1926 pub. $6.50.

589. Metal: Design and Technique. by Wilhelm Braun-Feldweg. Comprehensive handbook of the craft and industrial metalwork. 296 pp. $25.00.

590. Metalsmithing for the Artist-Craftsman. by R. Thomas. 173 pp. $7.50.

591. Metal Spinning. by Reagan and Smith. 1946. $6.50.

592. The Modern Blacksmith. by A. Weygers. 96 pp. $8.95.

593. Modern Jewelry. by Irena Brynner. $8.95.

595. Nineteenth Century Jewellery. by P. Hinks. $37.50.

596. Ornamental Ironworks. James P. Kirkland and Co., 1870. Reprint of 1870 catalog for outdoor ornamental ironwork. $5.95.

597. The Retail Jeweler's Guide. by K. Blakemore. Textbook designed as a reference book. $5.95.

598. Sculpture in Steel and Other Metals. by A. Zaidenberg. $12.50.

599. Small Jewelry. by F. Smith. For the beginner. 1951 pub. $6.25.

601. Welded Sculpture. by N. C. Hale. Basic welding techniques. $10.95.

602. Wire Art. by Newman and Newman. 256 pp. $9.95.

603. Wrought Iron. F. Kuhn. Contains descriptions and illustrations of wrought iron grilles, gates, balustrades and screens. Instructive. 120 pp., 191 illus. London, 1969. $15.00.

604. Wrought Iron—Its Manufacture, Characteristics and Applications. by Aston and Story, 1941. $3.75.

605. Wrought Ironwork—A Manual of Instruction for Craftsmen. $5.75.

When ordering give catalog number-31-, book number and title. Postage rate 30 cents per book, minimum 60 cents per order. B. R. Artcraft Co., Artcraft Books, Baldwin, Md., 21013. Md. residents add sales tax.

209195. The Gold Hunter's Field Book: How and Where to Find Gold in the U.S. and Canada. by K. Ransom. Compilations of more than 4000 sites in the U.S. and Canada where gold has been reported or geologically indicated. $2.95.

529297. Tutankhamun: The Last Journey. 48 full-color spreads. The striking character and mystery of ancient Egypt is seen through the death and burial of Tutankhamun. This was prepared especially for the exhibit now enroute to major museums. $4.95.

207907. Victorian Jewelry. by M. Flower. Study of Victorian jewelry. $9.98.

526549. Antique Jewelry: A Practical and Passionate Guide. by R. Goldenberg. Guide to old jewelry available on the market today. Tips on how to make wise purchases. $5.95.

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To order, write Publishers Central Bureau, Dept. 456, 1 Champion Ave., Avenel, N.J., 07131. Minimum order $5; include postage of $1.50. N.Y. and N.J. residents, add sales tax.

The British Museum has a list of its books in print in 1975 for 5 pense. Write to Thames and Hudson, Ltd., Trade and Accounts Dept., 44 Clockhouse Rd., Farnborough, Hampshire. Books include:

7141-12569. Thracian Treasures From Bulgaria. Paper. L2.50, cased. L5.50. Catalog of show, holloware and jewelry.

7141-13298. The Sutton Hoo Ship Burial: A Handbook. Paper, L1.75, cloth, L2.50. Detail about excavation-construction of ship, sections on coins, jewelry.

7141-13638. Early Celtic Masterpieces From Britain in the British Museum. Paper, L2.95, cloth, L4.50. (Mary Lee Hu)

Gallery Management by Rebecca Zelermyer. Heavily illustrated with photos, business forms, account sheets, advertising brochures, artist's biographies, shows and works of art. This book will interest artists, art and management teachers, etc. Available through the Syracuse University Press, 1011 E. Water St., Syracuse, N.Y., 13210. $8.95; postage and handling 75 cents; N.Y. residents add sales tax.

Indian Jewelry Making by O.T. Branson, $7.95; *Turquoise: Gem of the Centuries*, $7.95 paper, $12.95 cloth, plus 50 cents handling. Write Treasure Chest Publications, P.O. Box 5250, Tucson, Ariz., 85703.

A new book for investigation is *Hardcore Crafts*, edited by Nancy Levine. Tree Communications Edition, published by Ballantine Books, Inc., N.Y., 1976. Sexual symbolism is the theme throughout this beautifully assembled book of clay, fiber, leather and metal objects. (J. Ohlrich)

book review

METAL JEWELERY TECHNIQUES

by Marcia Chamberlain
Watson-Guptill Publications, 1976

Metal Jewelry Techniques is a visually exciting, photographically well illustrated book. Its 200 pages are generously adorned with color and black & white examples of contemporary jewelry. In terms of illustration clarity, the book is excellent, and I'm sure will be purchased by many for this reason alone.

As with most jewelry/metals related books, I have examined its technical or written content with a critical eye, not particularly from a negative view, but simply to see how another person approached problems we might all be confronted with.

From a technical standpoint, I feel the book falls far short of being an adequate source of information. From a philosophical standpoint, we might all differ on design concepts, historical points or the purpose of jewelry; so for now, there is no point in belaboring the more subjective. On certain topics which I feel are more technical or mechanical in nature, I would like to offer my view or review if you will. For the most part, the majority of the points which I offer are (or have been through time, practice and documentation) accepted practices in the goldsmith's realm. It goes without saying, we all approach problems a little differently, and these subtle differences generally have little impact over the long run. In this instance, the audience is large, often naive and inexperienced as in the case with most beginning a new craft.

In the book's discussion of the electroforming process, there is a total lack of the very elementary precautions in dealing with any plating process. While the author's discussion pertains to copper sulfate solutions in this particular instance or project, there might have been mention of adequate ventilation, eye protection, acid burns, or contamination and poisoning. In addition, to simply provide the beginner with a rather skimpy view of the use of copper sulfate which is relatively safe, mention should be made of the basic dangers involved with the easily obtained cyanide solutions. Besides the inadequate written information on the plating section, the schematic drawing of the electroplating apparatus is incorrect. The drawing shows both conductors from the rectifier going to the anode (+) and no connection at the cathode (-). In the accompanying discussion of matrix materials, there is again no precaution when using caustics, solvents or acids. We might assume the more advanced or experienced artist would not need these reminders, but the neophyte is another matter.

While not wanting to belabor shop safety, one other point must be examined. Admittedly, few people will state categorically the precise dangers and ramifications of the use of asbestos in any form. In the past several years, there has been a tremendous amount of alarming data suggesting a definite link between the exposure to asbestos in any form and cancer in the human body. I would expect at least some precaution in this regard in one of the several instances where asbestos is recommended. With the number of excellent substitutes available, there really is no need for asbestos in today's shop. As I will mention the need for proper proofreading later, this is a case in point.

Under the heading *Chemicals and Colorants*, I will quote the author in an effort to put my next point in context: "There are four items that are most important and are a part of every beginning jeweler's workshop—flux, potassium sulphide, borax and Sparex (nitric acid and sulfuric acid)".

Is the "beginning jeweler" to assume from this that the product Sparex is a *mixture* of, *composed* of, or *is* nitric acid and sulfuric acid? If the beginner doesn't have access to Sparex, is he or she to mix a batch of nitric acid and sulfuric acid? No. Sparex is a commercial product used to clean or pickle metal and contains a relatively safe byproduct of sulfuric acid. Under the sub-heading, Reticulation, a number of points should be examined. First, the view that the craftsman "will inevitably burn holes in it," referring to the reticulation of sheet metal isn't correct. It is quite possible to routinely create sheets of reticulated metal without burnouts. I don't mean to suggest that some holes might not

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occur. But "inevitable"? No. The purpose of painting the reticulation with yellow ocher was not revealed.

"Reticulated metal cannot be formed, bent or twisted because it is brittle and the deformed surface adds to its rigidity. Always solder with low-melting solder as reticulated metals have a low melting point." I agree that reticulated surfaces might not be as plastic as newly refined and annealed sheet stock, but it certainly may be formed into beautiful jewelry and holloware objects by carefully forming, bending and twisting. The words "inevitable," "cannot," and "always" should be used sparingly.

At the risk of being labeled a nit-picker, I will offer several points as questions. On page 47, the book indicates a number of ways of tapering a wire's end prior to using the draw plate. One way was with a grinding wheel. No description or illustration was given on the proper way of accomplishing this feat. Can you imagine the enophyte about to use a 6" bench grinder? On page 51, the book's discussion of repousse says in part ". . . it changes only the surface and not the fundamental form of the metal. . ." and page 103, it says "Some, such as repousse, are forming techniques. . .". Is it or isn't it? Pages 92 and 93 deal with casting and in my opinion is out of step with today's practices and technology. Again, I question the use of asbestos in any way and especially as a release liner in a casting flask. Modern investment flakes away when plunged into water. In the dental profession the liner is sometimes used to provide additional moisture during burnout. The author also says to let investment dry at least 24 hours prior to burnout. Why 24 hours?

In a number of instances, a thorough proof-reading might have resolved questionable points. I'm not suggesting a censuring of the author's ideas, but simply a close examination or evaluation before final print. It is not unusual in technical writing for an author or publisher to have material proofed by persons having demonstrated expertise in a given area.

The purpose of my review is not to suggest that *Metal Jewelry Techniques* is anything more or less than other books available. To many people, it may be worth its purchase price just in terms of its visual content. That in itself is fine. My point is to simply share my observations relative to the author's written views. I'm sure both views or approaches are offered in an honest, sincere effort toward a new standard in our craft. My views are in no way a reflection of my personal feelings toward the author or her contributors. I hope my review will be one of many forth-coming reviews of recent and not so recent publications pertinent to our craft.

(Chuck Evans)

exhibits

Winnetka, Ill.—May 6, 7, and 8, 1977. Midwest Craft Festival. Deadline is Jan. 29, 1977.

St. Louis, Mo.—Craft Alliance Gallery Exhibits. Feb. 6-Mar. 2, "Iron, Precious Metals & Plastic", works by Stephen Bondi; May 1-June 1, "Metal and Clay", jewelry and holloware by Garret DeRuiter and ceramic forms by David Hershey.

Washington, D.C.—Thru April 3, 1977. "Americas: The Decorative Arts in Latin America in the Era of the Revolution", at the Renwick Gallery, Smithsonian Institution. The exhibition illustrates the richness of design and craftsmanship during the period around 1776; approx. 150 objects of textiles, furniture, ceramics, leather, gold and silver created in Latin America.

Washington, D.C.—Permanent gallery at the National Collection of Fine Arts at the Gellatly Gallery of the Smithsonian, which opened Oct. 18, 1976. Includes metalworks and jewelry from the 11th and 17th centuries. A few of the works in this collection include a Renaissance baroque pearl pendant; 13th century Limoges enamels; and a 17th century German marriage ring. The National Collection of Fine Arts is at 8th and G St., N.W.

Tucson, Ariz.—Copper, Brass and Bronze Competition at the University of Arizona, April 4-May 15, 1977. Deadline is Feb. 13, 1977.

Phoenix, Ariz.—"Goldsmiths", presented by the Phoenix Art Museum in cooperation with SNAG, Jan. 14-Feb. 20 1977. Phoenix Art Museum, 1625 N. Central Ave., Phoenix, Arizona.

Fredrick, Md.—Fredrick Craft Fair, May 31,-June 5, 1977. Participants will be chosen by jury from submitted slides; open to all craftspersons, photographers or printmakers. Application deadline is March 10, 1977. For further information and application forms, write National Crafts Ltd., Noel Clark, Director, Gapland, Md., 21736.

Baltimore, Md.—Feb. 17-20. Northeast Craft Fair Ltd. at Civic Center. Write NCF Ltd., 12 N. Chestnut, New Paltz, N.Y., 12561.

Las Vegas, Nev.—April 3-29, 1977. National Art Round-Up, Las Vegas Art Museum. Deadline Jan. 20, 1977.

New Smyrna Beach, Fla.—Feb. 26-27. "Images '77, A Festival of the Arts. Deadline Nov. 15, 1976.

Lubbock, Texas—March 6-April 10; deadline Jan. 17. "Profile of U.S. Jewelry". Texas Tech University.

Philadelphia, Pa.—Feb. 19-March 13. "Metalwork From Illinoise State University". Tyler School of Art.

San Francisco, Calif.—Aug. 11-14. Juried show open to craftspeople in Alaska, Arix., Calif., Hawaii, Idaho, Missouri, Nev., N.M., Oreg., Utah, Wash., Wyoming. Submit five slides of current work, sponsored by the Southwest Region of the ACC in cooperation with the Golden Gate National Recreation Area. Deadline March 15. Contact Marcia Chamberlain, Director, ACC PSC Fair, P.O. Box 31298, San Francisco, Ca., 94131.

Rhinebeck, N.Y.—June 20-26. 12th Annual Northeast Craft Fair of the ACC. Deadline Feb. 15.

New York, N.Y.—March 21-23. The First American Congress on Crafts will be held at the New School for Social Research in NYC, in conjunction with the annual Coliseum show of the New York State Craftsmen, Inc. Details available through Harry Dennis, Executive Director, N.Y. State Craftsmen, Inc., 27 W. 53rd St., N.Y., N.Y., 10019.

Worchester, Mass.—May 20-21. The 7th Annual Worchester Craft Fair, Worchester Craft Center. Jury, 100 crafts-

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persons selected to exhibit. Spaces available: indoor 6'x8'—$50, tent 6'x8'—$40, and outdoor 8'x10'—$25. Submit 5 color slides with $5 fee. Deadline Feb. 1. For information and applications, write to: The Worchester Craft Fair, Ruth O. Roberts, Registrar, Worchester Craft Center, 25 Sagamore Rd., Worchester, Ma. 01605.

Duluth, Minn.—April 3-May 8. Lake Superior International Craft Show, Tweed Museum of the Arts, 2400 Oakland Ave.

Richmond, Va.—May 2-June 5. "Virginia Artist 1977"; exhibition open to artists of the state of Virginia, artists born in Virginia, or those who formerly lived in Virginia for at least 3 years. Paintings, watercolors, collages, and sculptures made since Feb. 1975 are eligible for the exhibition. Fee of $3 per entry. Entry blanks, information cards, notification cards should be mailed to the Museum by Jan. 21 along with slides for jurying. For further information and applications, write Virginia Artist 1977, Virginia Museum, Boulevard & Grove Ave., Richmond, Va., 23221.

Winston-Salem, N.C.—May 1-31. Exhibition of new members' work at the Piedmont Craftsmen, Inc., 300 S. Main St., Winston-Salem, N.C., 27101. Open 10-5 Mon-Sun.

Clemson, S.C.—Feb. 23-Mar. 11. Clemson Architectural Foundation Crafts Exhibition sponsored by NEA at Clemson University.

Washington, D.C.—Now thru Mar. 15. Treasures of Tutankhamun. National Gallery of Art. Future stops include Chicago's Field Museum, April 15-Aug. 15; New Orleans Museum of Art, Sept. 15-Jan. 15, 1978; Los Angeles Museum of Art, Feb. 15-June 15, 1978; Seattle Art Museum, July 15-Nov. 15, 1978; New York Metropolitan Museum of Art, Dec. 15, 1978-April 15, 1979.

Charlotte, N.C.—July 10-12. Wholesale Craft Show, Charlotte Civic Center. Buyers must qualify for show admission. Write Southern Shows, Inc., A-340 Merchandise Mart, Charlotte, N.C. 28205. Attn: Robert Zimmerman.

Layton, N.J.—July 23-24. Peters Valley Craft Fair; deadline March 15. Contact Pat St. John, Peters Valley Craftsmen, Layton, N.J., 07851. $30; 8x8 outdoors.

members' activities

Glenda Arentzen has been selected as one of the 8 craftsmen selected for the National Park Service grant program "Crafts-in-the-Parks"; a $1000 grant for the commission of a work in the artist's media, inspired by a national park. The collection will travel to parks throughout the country beginning in June, 1977.

Stephen Bondi recently gave a demonstration and slide presentation on classical Italian wrought-iron and contemporary work of the Benettan workshop in Treviso, Italy at Virginia Commonwealth University. Stephen will be replacing Jack Prip at the Rhode Island School of Design for spring 1977.

Bob Ebendorf will give a lecture at Virginia Commonwealth University in Richmond on Feb. 4. He also will conduct a 2-day workshop at Longwood College on Feb. 7 and 8.

Arline Fisch demonstrated techniques from her new book *Weaving Metals* (Regency Press) at Cal State University at Long Beach on Nov. 20.

Gary Griffin gave a lecture at San Diego State University on Dec. 14.

David LaPlantz is again organizing the semi-annual metals invitation exhibition at Humbolt State University.

Marcia Lewis will be teaching a workshop at Haystack School June 19-July 8.

Tom Markusen has recently exhibited in the 41st International Eucharistis Exhibition of Liturgican Art, Aug. 1976, in Pa., The Blacksmith as Artist and Craftsman in The U.S.A., 1776-1976 at Southern Illinois University, Carbondale, Ill. in Sept.-Oct. 1976, the 5th Marietta College Crafts National (juried) at Marietta College, Marietta, Ohio, Nov.-Dec. 1976, and Blacksmiths: Decorative Ironwork 1977 (invitational) Bowling Green State University, Bowling Green, Ohio, in Feb. 1977.

Harold O'Conner has received the first prize in the Colorado-Artist-Craftsman Exhibition in Boulder, Colo. in Oct.; was in Finland for the month of Nov.; and gave a lecture/workshop (shell construction, acrylics, and micro-metal reliefs) at Colorado Southern University in Pueblo, Jan. 12-14.

Pahaka's work was exhibited at the Delaware Art Museum's "Contemporary Craft Exhibition 1976" during Nov. Pahaka and another jeweler represented jewelry in "Ten N.J. Craftsmen" at the Yellow Door Gallery in Tenafly, N.J., Oct. 16-Nov. 12.

Alvin Pine of Cal State at Long Beach gave a demonstration/lecture at San Diego State University on Dec. 2.

Hal Ross was recently accepted as a pro-member. Hal's work was included in the California Craftsman exhibit at Montery Peninsula Museum of Art in Montery; Contemporary American Craftsman exhibit at Cheny Cowles Memorial Museum in Spokane; Body Ornaments exhibit at Mano Galleries in Chicago.

Mitsuko Kambe Soellner was selected to exhibit in the Clemson Architectural Foundation Crafts Exhibition funded by NEA at Clemson University, Clemson, S.C., starting Feb. 23-March 11.

Roberta Williamson recently won first prize in crafts ($1000 award) at the May 57th Annual sponsored by the Cleveland Museum of Art. She also received a merit award at the Saenger National Jewelry & Small Sculpture Exhibit at the University of Mississippi.

WINNERS ANNOUNCED PHOENIX ART MUSEUM, SNAG EXHIBITION

Goldsmiths '77, a major metal exhibit opened in Phoenix at the Phoenix Art Museum. Out of 860 pieces entered, 199 were selected for exhibit (including 64 invited pieces**). Merit Award winners of $150 each included Gary Borremans, Mark Baldridge, Hans Christensen, Arline Fisch, John Hays, Mary Lee Hu, David LaPlantz, Marcia Lewis,

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John Paul Miller, Lee Barnes Peak, Julie Kerl Porter, Heikki Seppa, Rachelle Thiewes, and John Wescott. In addition, Peter Blodgett, Michael Jacomet, Roberta Masur, Kelley Morris, Mary Ann Scherr, and Jo-An Smith received honorable mentions.

The exhibit is scheduled to travel to Seattle during June (see Exhibit section).

**Pro-members were invited to send one piece with all expenses paid and automatic acceptance since pro-membership includes a juried process as well as a higher dues structure.

PART II – THERMOFORMING ACRYLIC

by Hale Anderson
Tyler School of Art

In the previous newsletter I indicated something about acrylic – that much like various metals, it required annealing.

Another significant characteristic of acrylic that is often put to use takes advantage of its "plastics memory". When heated within a proper temerpature range, acrylic becomes extremely flexible and can be formed or manipulated into new shapes. When cooled it retains that shape. If reheated the acrylic will assume its old dimension – a folded sheet will unfold and return to a flat sheet. Formerly this process of heating the acrylic was called thermoforming. The peculiar plastics memory of acrylic allows the material to be reworked again and again, providing the temperature range used is correct and maintained. As in annealing, the cooling rate after thermoforming should be controlled to reduce the possibility of internal stress.

In Rohm and Haas' publication on acrylic (see previous article in December issue) the thermoforming range for acrylic is indicated as 290 degrees F. to 360 F. Below 290 degrees acrylic, if formed, may be severely stressed and quickly begins to craze or crack. This is particularly true if re-heated and formed again. Above 360 degrees acrylic begins to decompose – bubbles appear and much above 400 degrees it begins to burn.

In thermoforming, time, heat and thickness of the work are the variables. Hypothetically, a half-inch thick piece heated at 300 degrees for 10 mins. might be thoroughly healted all the way throug, or at 350 degrees for perhaps 4 mins. with the same results.

Although it appears a wide range of time periods at various oven temperatures may be used, my experience suggests a severely limited range, particularly as far as the temperature is concerned.

First–once removed from the oven to be formed, acrylic heated at the low end of the range (300-330 degrees F) will cool very rapidly and fall below the bottom of the acceptable thermoforming range os 290 degrees.

Second–it therefore makes sense to hold the temperature at a constant (I usually go for 350 degrees) and vary the time according to thickness. Simply, the most efficient method for thermoforming is to select a given oven temperature within the top range of 330-360 degrees and thus determine the exact minimum time required to get a given thickness fully heated to maximum flexibility.

A conventional "cooking" oven can be used. It is wrong to assume, though, that a piece so heated in an inaccurately calibrated oven is OK because it hasn't bubbled yet. Bubbling should not be used as an index of the "slightly too hot" or "too long a period in the oven." Acrylic heated above 360 degrees F., before it bubbles, becomes very weak. If formed by whatever means, especially if vacuformed, acrylic will tear and rip or, if it doesn't show up while thermoforming, may be brittle and crack after cooling. The safest way is to discover that exact minimum time, for whatever thickness at a given temperature you're using, that the acrylic seems most flexible. If the acrylic bubbles very quickly, obviously the oven temperature must be reduced slightly.

One should note also that contrasting thicknesses in a piece may pose problems when heated. Sharp edges or thinner, carved sections may bubble while center or thicker areas don't and seem not even hot enough to flex at all. The only solution is to reduce the temperature slightly and increase the time in the oven. A subtle reduction of five or ten degrees and a slight increase in time often solves a lot of problems. An accurately calibrated oven, of course, is the most efficient kind to use. The forced air gravity convection oven mentioned in the article on annealing provides the very best and most uniform heat for thermoforming. As mentioned in that same article, thermoformed acrylic ought to be annealed.

Cooling rates for thermoformed acrylic depend to a great extent on the conditions and method used for forming. The best rule is let it cool as slowly as possible until it is nearly room temperature. Towels, or whatever, can be held over the hot acrylic as it cools to reduce thermo-shock, hence internal stress.

The greatest enemy in thermoforming is mark off. That is, at thermoforming temperatures acrylic is soft, soft enough to register texture, either intended or accidental. A mold with a rough surface will be mirrored by hot acrylic formed into or on it. Wet wood may ooze water or sap which, upon contact with the hot acrylic, may cause distortions. Even when forming by hand with gloves, the acrylic may indicate where it was held.

There are nearly a dozen primary ways to thermoform and it would take pages to fully describe them. Again, I refer the reader to the Rohm and Haas publication which specifically details ten methods for thermoforming.

Many of the more sophisticated methods developed by industry are ones seeking to minimize or eliminate the problem of mark off. Also some are too sophisticated – requiring expensive, elaborate equipment – not suited for regular studio use.

A lot can be achieved with inexpensive set ups using a vacuum machine, the kind with a flat bed used for vacuum-assist casting.

The real potential for acrylic thermoforming occurs when used in conjunction with machining or carving. A sheet or block can be initially carved and then thermoformed. Further work on the newly thermoformed piece may ensue, perhaps even another sequence of thermoforming could

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follow. Carving alone is limited to the block or section as is — thermoforming allows for instant violation of the static dimensions of the sheet or block. Thermoforming alone, except with very expensive equipment usually produces somewhat predictable results. Together the two processes compliment each other and offer a great deal of potential.

information

The National Endowment for the Arts has published a new guide to various programs and activities for which it provides grants. Deadlines for craft grants are Sept. 30, 1977 (except for the Craftsmen's Fellowship grants which are Dec. 20). More information can be obtained by writing Program Information Office, Mail Stop 550, National Endowment for the Arts, Washington, D.C., 20506.

If you would like to join SNAG as a student member, simply send a check for $10 to SNAG, 591 Washington St., Wellesley, Mass., 02181 (include the name of your school and expected date of graduation). If you would like to join SNAG as an associate member, simply send a check for $25 to SNAG at the address above. If you would like to join SNAG as a pro member, you must send 20 slides of your work in a plastic file folio along with your professional resume. Send everything to Jim Meyer, 11713 S. Briarpatch, Midlothian, Va., 23113. Next due date is March 30, 1977. Pro membership is juried and dues range from $50-$100, depending upon yearly salary. This will be the last deadline date until early fall.

SNAG TECHNICAL PAPERS

The Society of North American Goldsmiths applied for and, in September, received a National Endowment to the Arts Crafts Program, Visual Arts Program grant to help support the publication of technical papers which will be presented at the annual conference in Seattle this coming June 23, 24, and 25.

An invitation to all members interested in presenting a paper on their research was printed in the August and October issues of GOLDDUST, requesting that proposals for such be submitted to Mary Lee Hu in advance of the board meeting held at the end of October. At this meeting, the officers and board voted to invite the following members to present the results of their recent research:

1. Tom Markusen—The Application of Hot Smithing Processes to Non-Ferrous Metals: Copper, Bronze, Brass and Silver.
2. Marc Paisin—Hydraulic Pressing and Die-Forming Methods. Included will be the detailing of constructing an inexpensive press.
3. Gene & Hiroko Pijanowski—Fusing (not soldering) of Japanese Non-Ferrous Alloys to produce Mokume. Also included will be the initial preparation of the alloys.
4. Heikki Seppa—The Use of Shell Structures in Constructing Holloware and Jewelry.

At this time, plans for a fifth presentation and possibly more are still not finalized, but will be announced in the next issue of GOLDDUST.

During the 3-day conference, these people will present their papers orally with time reserved after each for discussion. The N.E.A. Grant will enable the Society to have the papers printed and available at the time of the presentations. This is a matching grant situation and a point of interest is that the National Endowment has agreed that the National Endowment has agreed that the donation of time by the craftsmen for research and writing constitutes the matching gift-in-kind, with the actual grant covering a modest stipend for technical research materials, manuscript typing and editing and printing costs. Each participating craftsman will be able to deduct this matching amount from his income tax as a contribution to a non-profit organization. It is believed this is setting a precedent in having the Internal Revenue Service acknowledge the craftsman's time as having a monetary value.

It is planned that the presentation of papers by members become an annual feature of the SNAG conferences. This first year there were 13 proposals submitted. In making its selection, the board wished to present a range of topics to interest those craftsmen working on a larger scale as well as jewelers, and shops having an interest in acquiring some of the latest in sophisticated equipment as well as those which perforce prefer a make-it-yourself approach.

Thanks are given all those interested members who submitted proposals this year and an invitation is extended to all to consider sharing the results of their research with their colleagues at a future conference. Articles in the newsletter reporting on these new investigations only make many of us wish for an opportunity to hear the craftsmen speak more in-depth, accompanied by visual material, slides, demonstrations, models, in process or completed examples, etc., and giving us a chance for questions. The conference will provide a marvelous forum for this to take place. See you in Seattle! [Mary Lee Hu, Vice-President, SNAG]

letters

Dear Editor:

We, the metal students at the University of Washington would like to invite metal students throughout the country to come to the SNAG Conference this June here in Seattle. We would also like to invite them to send slides of student work, both graduate and undergraduate, which will be made available to the students who attend the conference. An opportunity for review and open discussion of current work at the various schools will be possible for those who are interested. Slides should be individually labeled with title, student name and school. The slides will be returned following the conference. Students planning to attend are invited to send questions to Larry Sanchez or James Ramzy.

James Ramzy
University of Washington School of Art
102 Art Building, DM-10, Seattle, Wash., 98195

Dear Editor:

. . . would appreciate an article about the care and maintenance of tools in some future issue . . . .

Ruth Goodman

(continued on next page)

Dear Editor:

. . . As a suggestion for future consideration in GOLDDUST, you might offer suggestions for the student readers in occupational directions. I am presently an artist-in-residence for the Illinois Arts Council, a facet of the National Endowment for the Arts. I became aware of this program quite by accident, but all states have similar programs in which an "artist" is placed in a community for one year, given a salary (approx. $12,000), a studio and an opportunity to do your own work. A committment of 20 hours per week is given to local schools and organizations in return for the artist's presence in the community. There are a lot of things to be said about the program . . . .

Jay Ohlrich

Dear Editor:

It distresses me to hear SNAG pro members bitch and moan (ex. "the newsletter has a campy layout" . . . "always the same names are seen again and again" . . . "the dues are too high for what they get, personally, in return"). Bah-humbug!! All complaints are welcomed and suggestions noted. Right? If only a few people contribute — those are the names you read — what else? And, the dues are what will support the Society until it can mature into a position where it has a lot to offer. I hear "Oh, I think I'll revert to an associate membership because I'll get the newsletter and all the benefits without it costing me nearly as much." This is the type of person expecting champagne at beer prices. Wake up!!

Marcia Lewis

Dear Editor:

Well, this trip has been quite interesting and I have visited quite a few people and also got into some jewelry firms to see their methods of production. There are some interesting young jewelers here, working with diverse materials in jewelry making.

I have also found some excellent stone cutting shops here and will send information when I return . . . .

Harold O'Conner

Dear Editor:

I read the Turner book on *Contemporary Jewelry* and found Turner to be pandering to strong as well as weak British artists — insensitive to the variety of reasons people make jewelry. His opinions were contradictory and erratic. Of North America he simply wrote off as "immitators of the Art Nouveau". He went no farther than his nose. Let's hope Oscar Almeida's (of Middlesex Polytechnic) new book will be a truer representation of what's going on in metal and not just a way of pushing British pals onto the unsuspecting public. The photos were great.

Marcia Lewis

Dear Snag Members and Editor:

It is November 10 and I just received my October 15 copy of GOLDDUST. I thought I should let you know since this is the third month that the newsletter has been so late. (address is correct, etc.)

It is not so bad for me since I have several friends who pass information on to me, but for students or people in more isolated situations, it would be most inconvenient. By the time I get my GOLDDUST deadlines are almost always past and people elsewhere have often already commented to me about things I've written which were included.

I would be happy to do whatever is necessary to help speed delivery, mailing, or whatever is holding up the process. Have you have any other problems like this in California?

[name withheld at Editor's discretion]

Dear Editor:

Thank you very much for your letter regarding our work on the reticulation process . . . We would be glad to see it published in GOLDDUST . . .

My research work is mainly in the technical field, yet I am very much interested in the field of metal crafts and in the contribution that artists have made to the field of metallurgy. As you probably know, I am teaching a basic metallurgy course to craft students here at Iowa State University for the past few years. I will send you a copy of my class notes when it is rewritten in a presentable form. If you can let me know about any topic of metallurgy that your readers would like to know something more about, I will be glad to write an article on that topic for your readers.

Rohit Trivedi
Professor of Metallurgy, Iowa State University
Ames, Iowa, 50010

BIOGRAPHY OF STANLEY LECHTZIN

David A. Hanks, Curator of American Art
Philadelphia Museum of Art

Born and educated in Detroit, Stanley Lechtzin has lived in Philadelphia since 1962. His father was a pharmacist in Detroit and he spent some time as a child watching his father fill prescriptions, which perhaps sparked an interest in chemistry that was later to become important to his work. He also had a job for a time after school doing jewelry repair. After graduating from a technical high school, he worked for a year as a draftsman and cartographer before entering Wayne State University in 1956, where he majored in crafts. In 1960 he went to the Cranbrook academy of Art, where he studied jewelry and silversmithing with Richard Thomas, and two years later graduated with a master's degree in fine arts.

Since 1958, Lechtzin's work has been exhibited extensively in the United States and abroad. Some of the most important exhibitions were: *Jewelry 1967 Trends*, invitational, Schmuck-Museum, Pforzheim, West Germany; *International Jewelry Exhibition*, invitational, Tokyo, 1970 and 1973; *The Art of the Jewel*, Florence, 1973; *Rand Show*, Chamber of Mines Pavilion, Johannesburg, 1975; and one-man exhibits at the Museum of Contemporary Crafts, New York, 1965, and Goldsmiths' Hall, London, 1973.

Lechtzin is one of the first craftsmen to experiment extensively with electroforming in making jewelry. Although this technique dates back to industrial uses in the early nineteenth century, it was not until the past decade that the process was used in the arts. For the development of this technique in making jewelry, Lechtzin has received numerous research grants from Temple University and a Craftsmen's Fellowship from the National Endowment for the Arts in 1973. Among his awards, he received the Bronze Medal for Excellence in Design and Craftsmanship and *Craft Horizons* magazine award in 1962. (continued on next page

Since 1962, Lechtzin has taught at the Tyler School of Art, Temple University. He has been a professor since 1971 and chairman of the Crafts Department since 1965. His work has evolved from making conventional kinds of jewelry, rings and bracelets inset with stones, to more personal, three-dimensional forms. About his own development as an artist, Lechtzin wrote:

> I have gone from a student, working to achieve an identity, to an individual with a strong commitment to a medium, and to what I hope is a rather personal language.
>
> In the pieces of the early and mid-sixties, I employed conventional techniques in what I consider to be an attempt at creating beautiful objects for personal adornment. Early in 1964, I became deeply involved with the electroforming process, and it has led me to pursue a far more personal direction. I am now concerned with the statement that jewelry form makes when viewed in isolation. (Philadelphia, Tyler School of Art, Temple University, *The Tyler Years/ Staffel Viesulas*, April 24-May 20, 1973, n.p.)

Lechtzin's forms in jewelry have been made possible by the technique of electroforming, a method of producing metallic objects on a matrix or master form which is then removed, leaving a shell of metal. Lechtzin explained his interest in this technique:

> Ten years ago, I reached the point in my work where the structures I wished to create were no longer possible within the realm of traditional tools and techniques; I therefore began to explore the possibilities presented by our contemporary industrial technology. I found it possible, using the electroforming process, to develop relatively large scale, yet light-weight objects. In providing answers to immediate problems, electroforming has also opened form and structural possibilities which I would not have predicted before beginning my work in this technique. (London, Goldsmiths' Hall, *Stanley Lechtzin, Philadelphia Jeweller, Master of Electroforming*, February 7-20, 1973, n.p.)

The bracelet, which combines the silver gilt metal with moonstones, shows Lechtzin's development from the simple organic forms to more complex baroque forms, which are also more naturalistic:

> I attempt to create personal values with materials and processes which today are used in a mechanical and anonymous manner by industry. The control which I exercise over the metal as it grows in the electrolytic solution is a source of stimulation. This process is analogous to numerous growth processes observed in nature, and this has considerable meaning for me. It brings to mind crystal growth, the growth of coral under the sea, and the multiplication of simple organisms as observed under the microscope. In this, I experience a relationship between technology and nature. (Lechtzin, *Philadelphia Jeweller*, cited above)

In the torque, Lechtzin has combined the electroformed silver gilt with plastic — another industrial material: "Recently, I have been attracted to plastics for their rich colours and marvellous transparencies. Here again, I enjoy utilizing in an intuitive manner a material which was developed for technological needs" (Lechtzin, *Philadelphia Jeweller*, cited above).

Using industrial technology, Lechtzin has succeeded in creating forms not possible with traditional tools and techniques. Yet his work is firmly within the craft tradition.

c 1976 Philadelphia Museum of Art. Reprinted, by permission, from the exhibition catalogue, *Philadelphia: Three Centuries of American Art*, Philadelphia Museum of Art, April 11-October 10, 1976.

SNAG SEATTLE CONFERENCE
Revised Schedule

June 23, Thursday

9-12—Registration; coffee, social, at University Towers
10-11—University of Washington, Open House
11-12—Sandy Zilker's slide presentation, U. of W., Kane Hall
12-1—Lunch at the Hub or Undergraduate Library
1-4—Technical Papers I & II presented at Kane Hall (1½ hours each)
4:30-6—No-host bar at University Towers
6-8—Opening Banquet at University Towers; Speeches and schedule changes
6-11—Opening of SNAG show at the Henry Gallery (U. of W. Campus)

June 24, Friday

7-8:30—Breakfast
9-11—Business Meeting at University Towers Conference Room
11-12:30—Technical Paper III presented at Kane Hall
12:30-1:30—Lunch
1:30-3:30—Bill Holm's lecture at Kane Hall
4:00—Bus leaves for boat tour to Kiana Lodge for Salmon Bake
9:30—Boat leaves Kiana for Seattle

June 25, Saturday

7-8:30—Breakfast
9-12—Technical Papers IV & V presented at Kane Hall
12-1—Lunch on Campus
1-4:30—Shuttle bus service from University Towers to the Seattle Art Museum to see gold and metal collection
2:30-5—Seattle highlights sightseeing tour
5-7—Farewell Party (no-host bar) at University Towers

(The Burke Memorial Museum on the University of Washington campus will also have a special display of their collection of jewelry during the conference.)

Registration fees will include opening banquet, bus to Art Museum, printing and other expenses. The cost for hotel rooms will be: single occupancy for two nights: $44; double occupancy for two nights: $28. The rates for the dorm rooms will be $8 per night single occupancy, and $6 double occupancy. This does not include meals, but they can be made available. The U. of W. does not encourage the desire for single occupancy rooms.

The tour package includes four (4) nights hotel, one sightseeing tour, round trip airport transfer and baggage handling. Tour package expenses are $115 for single room and $85 for double. The package is being handled by Penny

(continued on next page)

Nicholas, Adventures Unlimited, 1600 Forest Ave., Richmond, Va., 23228. Brochures, to be sent to all SNAG members, are being prepared.

The tour package is good for cities east of Denver, but specifically Chicago, New York, Boston (this plane stops in Minneapolis and passengers may board here), and Washington, D.C. Flights from other cities may be added if more than 20 people depart (contact Adventures Unlimited).

The sightseeing tour is of Seattle highlights. Pioneer Square (renovated area of the original downtown Seattle), Pike Place Farmer's Market, The Hirma Chittendam Locks and view of the fish ladders, and the King Dome (not inside).

Although the hotel is a little more expensive in the tour package, the air fare saves about 25% which is more than enough to compensate. In addition, tour package includes transfer to the hotel. Direct any and all inquiries to Adventures Unlimited.

BAUBLES THAT BLINK

courtesy of *Time* c , November 29, 1976

Elizabeth Taylor's jewels sparkle. Lou Rawls' pendant and Joe Frazier's sweater pins merely blink. The singer and former heavyweight boxing champion are early addicts of a new kind of costume jewelry that is fitted with special electronic circuits and powered by a hearing-aid battery. A small Phoenix company, H. A. Register, Inc., introduced the baubles last July, and has sold some 26,000 (retail price: $15). The blinking red lights are embedded in small, gold-colored trinkets, variously designed as traffic lights, question marks and Santa Claus, among other things. They can augment conversation. When a patron at the Phoenix Playboy Club asked a Bunny why the red light on her traffic-signal pendant, suspended above an intersection, was blinking, she sweetly responded: "Red means stop. Proceed with caution."

INDIVISIBILITY

by Laszlo Moholy-Nagy
Vision in Motion, 1947

Design is a complex and intricate task. It is the integration of technological, social and economic requirements, biological necessities, and the psychophysical effects of materials, shape, color, volume, and space: thinking in relationships. The designer must see the periphery as well as the core, the immediate and the ultimate at least in the biological sense. He must anchor his special job in the complex whole. The designer must be trained not only in the use of materials and various skills, but also in appreciation of organic functions and planning. He must know that design is indivisible, that the internal and external characteristics of a dish, a chair, a table, a machine, painting, sculpture are not to be separated. The idea of design and the profession of designer has to be transformed from the notion of a specialist function into a generally valid attitude of resourcefulness and inventiveness which allows projects to be seen not in isolation but in relationship with the need of the individual and the community. One cannot simply lift out any subject matter from the complexity of life and try to handle it as an independent unit.

BIRTHSTONES: IS IT TIME FOR A CHANGE?

(courtesy of Jewelers Circular Keystone "Upfront")

JC-K had been hearing complaints about the "old" birthstone list. There aren't enough stones to attract male buyers. Other stones are too rare or too expensive. Still other "popular" stones are not on the list and "should" be.

But the birthstone list is rather sacred. Dare we modify it?

"Yes," say 25 of the 30 jewelers — all members of the American Gem Society — that JC-K's Linda Troilo interviewed. So, beginning on page 102 [Jeweler's Circular Keystone], JC-K Associate Editor David Federman presents a report on some possible changes the industry might consider. "After all," he says, "the present list was created by retail jewelers back in 1912. They dropped some stones and added others then for the same practical reasons they might want to make some changes now."

A VERY SPECIAL REASON TO BUY

reprinted by permission from Jeweler's Circular Keystone, c 1976 (Aug. issue)

The question has been popped, the ring is almost on her finger, but the couple hasn't quite said "yes" to the jeweler. Jimmy Echols, Echols Jewelers in Tifton, Ga., made it impossible for them to wait a minute longer. He offered a free, four-day vacation for two to the first 25 people making a $300 or more diamond purchase from his store. The vacation spot was Pirate's Cove Inn in Daytona Beach, a popular resort and honeymoon spot for folks from southern Georgia.

Jimmy Echols says, "About 25% of the purchases were spurred on by the offer," and about half the sales were for diamond engagement rings. The rest comprised cocktail rings, pendants and other diamond jewelry. Actually, Echols wound up giving away 50 vacations for two! The reason: the arrangement with the hotel was based on a package of 25 vacations, with an option for 25 more. The response was so great, he took the option. The cost of each vacation to Echols: $10.70. Since Daytona Beach is only about 200 miles south of Tifton, Georgia, the vacationers took care of their own transportation while Echols picked up the room tab. The hotel's advertising agency contacted the store in order to promote the hotel. Echols says, "I've spoken to a number of people who I sent down. They said they had a really good time." Good-will all around.

HELPFUL HINTS

1. A small upright 1" belt sander-grinder (under $200 w/motor) will more than pay for itself. It is better than flex shafts to rake off sprues, overlapping joints, points for pins, rounding off wire, squaring corners, removing solder, etc. All grits are available and inexpensive, and belts are easy to change. At any industrial machine supplier. [J. Campbell]
2. The nickel ammonia bath is made of 12 oz. double sulphate of nickel & ammonia, dissolved in 1 gal. water. Add to this 1 oz. common salt.

SOCIETY NORTH AMERICAN GOLDSMITHS

ANNOUNCING

The Society of North American Goldsmiths
Seattle Conference/Exhibition and Annual Meeting

June 23-24-25, 1977

Three days to learn and share ideas with your fellow goldsmiths.

Presentation of Technical Research Papers
partially funded by a grant from the National Endowment for the Arts

Exhibition of North American Goldsmiths, 77

Student Research Exchange National

Special Museum Program

Olof Skogfors Retrospective-Documentation:
Helen Drutt

Pleasant Social Events Including:

A Fiana Salmon Feast
A Boat Cruise on Puget Sound

Conference Registration Fees:

Member	$40.00
Non-member	$50.00
Student	$20.00
Non-participant	$26.00

Make checks payable to:

Seattle–SNAG Conference

Reservation Form — complete and return, or send a xerox copy to:

John Marshall
S.N.A.G. Conference '77
597 Washington St.
Wellesley, Mass., 02181 — phone: 617/235-8266

Please make the following reservations:

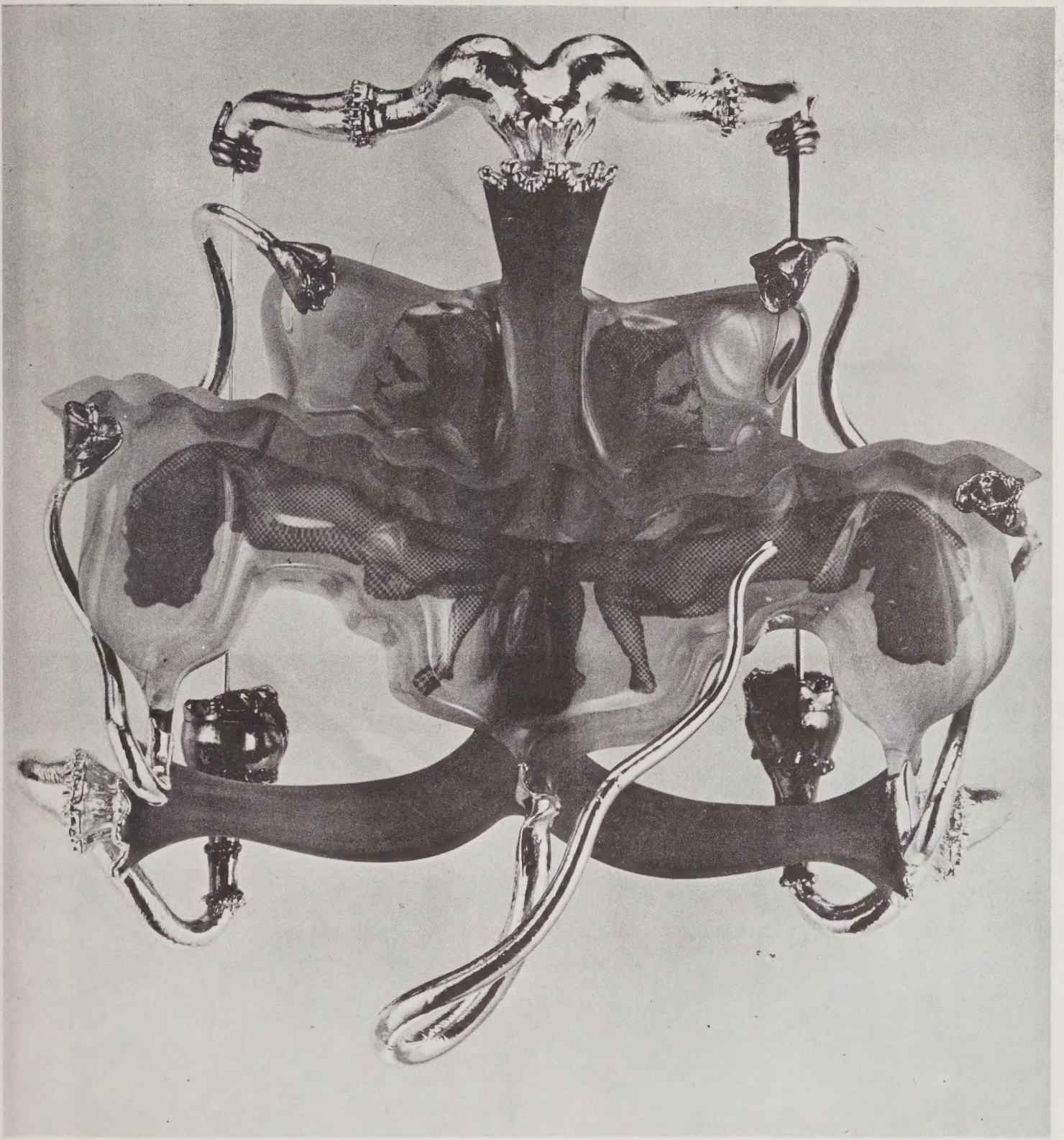
NAME _____

ADDRESS _____

_____

SNAG AFFILIATION _____

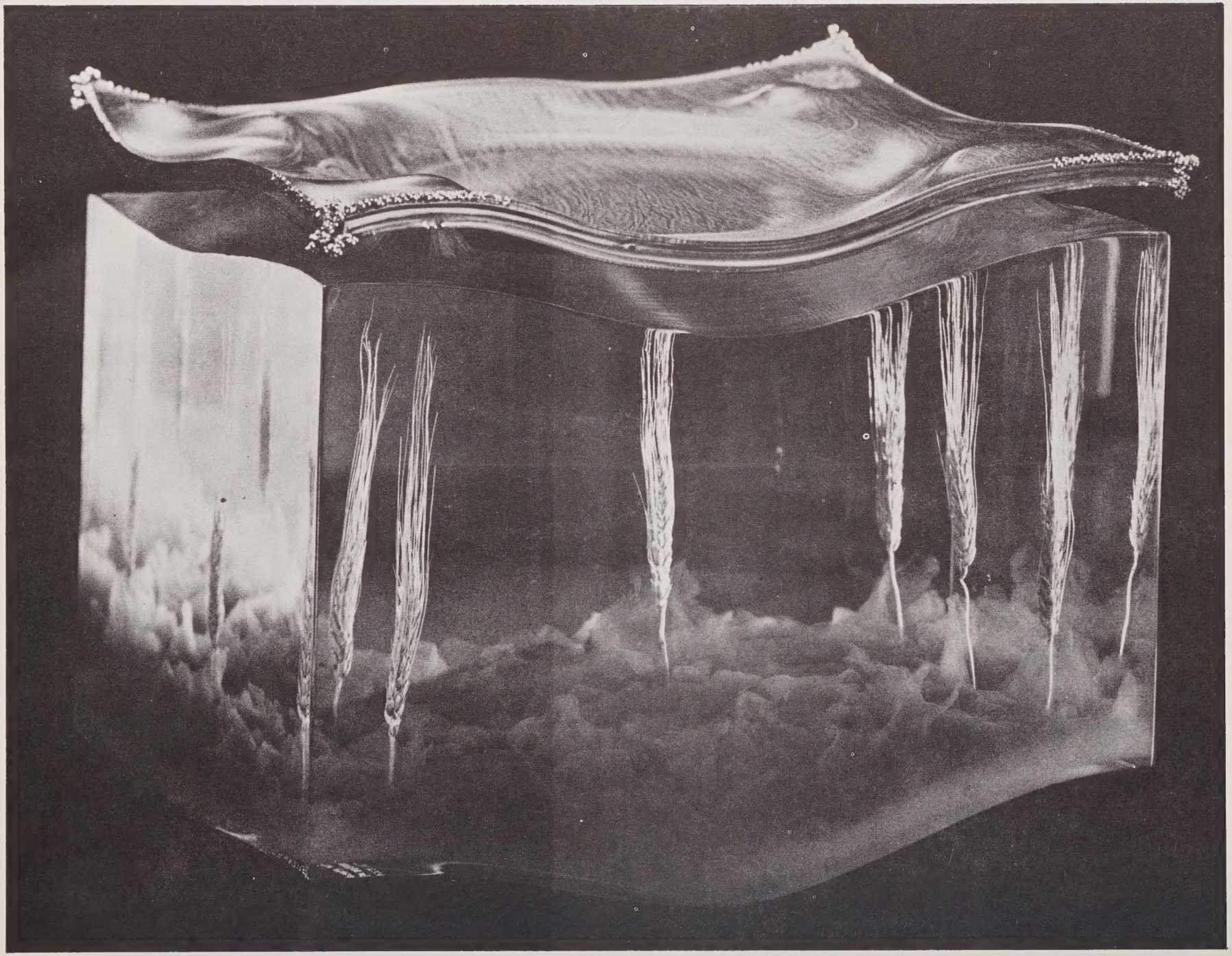
photo by artist



Cameo brooch, 6" x 6" cast and carved acrylic with cast polyester photo images, electroformed silver gild & silver

STANLEY LECHTZIN

photo by artist



STANLEY LECHTZIN

Paten, 10" h x 12" w x 15" l, heavy copper plate on acrylic with cast acrylic base and wheat imbedment.

3. Two products which have been used for the making of soldering jigs for small metal products are available through the following companies: "Form-a-Jig", Eutectic Corp., 40-40 172nd St., Flushing, N.Y., 11358, $5./lb.; and "Fixothern", Wilhelm Woeckel, 700 Stuttgart-Bad Cannstatt, Veilbrunnenweg 14, West Germany, approx. $3/lb. These products can be molded and reused. (O'Connor)
4. For Aluminum, brass, bronze and copper alloyed ingots for use by students, sculptors, etc., write to S-G Metals Industries, Inc., 2nd and Riverview, Kansas City, Kan., 66118., for prices and further information.
5. If you liked the photographs of my work in the August issue of GOLDDUST, the photographer was Dennis Dooley. A photographer for G.M. and Parker Pen Co., he is willing to pack and return your pieces by mail. He photographs in black and white or color on an 8"x10" camera. Very reasonable prices. Write to Dennis Dooley, 212 Water Street, Janesville, Wisc., 53545, for more information. (Marcia Lewis)

QUESTIONS AND ANSWERS ABOUT IVORY

"The American Jeweler"
compliments of Beetler

Q. No. 2391—I wish to stain ivory so it will match colored beads which we use on watch fobs. How can we do this economically? And quickly? I.S.

Answer: Ivory can be stained by the following methods: FOR BLACK—boil for a short time in a strained solution of logwood; afterward immerse in a solution of iron sulphate. BLUE—immerse for a short period in a solution of indigo carmine. YELLOW—immerse for about 15 minutes in a solution of potassium chromate. RED—macerate cochineal in vinegar and boil in the liquid for a few minutes. VIOLET—dye red first, then immerse for an instant in solution of indigo carmine. GREEN—dye yellow first, and afterward dip into solution of indigo carmine. Before staining, the ivory should be polished, which is done with powdered pumice stone first. Then finish with putty powder.

Question—How can I finish and polish small articles of ivory that I have turned on the lathe? I have had a great deal of trouble doing this work.

Answer: Such articles as you inquire about may be polished by rubbing first with fine emery paper, and then with a piece of wet linen cloth dipped in powdered pumice. This will give a very fine surface, and the final polish may be produced by washed chalk or fine whiting applied by a piece of cloth, wetted with soapsuds. Care must be taken in this and in every instance where articles of different fineness are used, that previous to applying a finer, every particular of the coarser material is removed, and that the rags are clean and free from grit. Ornamental work must be polished with the same materials as plain work, using brushes instead of linen, and rubbing as little as possible, otherwise more prominent parts will be injured. The polishing material should be washed off with clean water, and when dry may be rubbed with a clean brush.

QUESTIONS AND ANSWERS ABOUT LACQUER

from "The American Jeweler"
compliments of Beetler

Q. No. 2652—How is the lacquer produced from celluloid chips? L.C.

Answer: The small pieces and chips of celluloid are put in acetone in proportion to 10 parts celluloid and 100 parts acetone, in a well-closed glass vessel for six to eight days, and shaken frequently. Then add 200 parts of amyl acetate and let stand two weeks to clear. This will produce a good lacquer for metals.

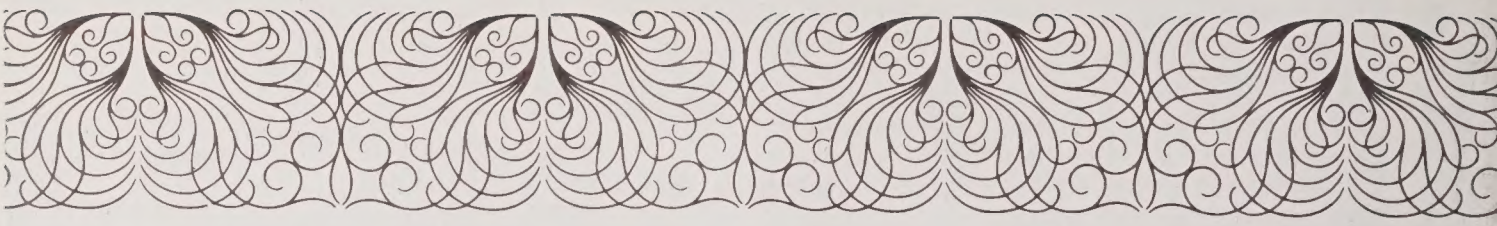
Q. No. 2246—Please give me some information about lacquering cleaned-up gold and silver articles, where to purchase the materials and how to proceed. L.J.

Answer: Pieces to be lacquered should first be perfectly polished and washed in order to free all parts of rouge or lint which may gather in cavities or recesses; then dry thoroughly before attempting to do any lacquering. For silver articles, a silver white, or a lacquer intended for silverware, should be used; for gold the silver lacquer is colored to a gold shade by stirring in a little gold coloring. For a jewelery store, or where there are small quanities of articles, it would be best to brush the lacquer on the work with a flat camel's hair brush. Paint the lacquer on carefully, so that every portion of the surface is covered; then let the lacquer spread out for about five minutes. After this, place the pieces in a drying oven; or, if there be none, then place near a stove to dry. Lacquered pieces wear best if they can be dried in an oven. The temperature at which to dry silver is about 120 F; for gold, about 140 F. In a good oven the lacquer would dry in about 30 mins., but if dried in the open more time should be given. Lacquer that has been dried in an oven attains a harder and smoother finish than pieces which are air dried. The room where the work is done should be clean, free from flying dust or lint. Where large quantities of articles are treated, a dip lacquer is best, and in place of brushing on, the pieces are immersed in the dip, then let hang over the pan to allow all the drippings to run off, then they are placed in the oven or a warm place to dry. The brushes and lacquers can be purchased from any of the platers' supply houses, who can supply any color suitable for various purposes. When ordering it must be mentioned whether the lacquer is to be used for brushing or dipping, there being a little differeing in consistency between the two.

Question—Will you kindly give me a good formula for making a lacquer to cover silverware with to keep it from tarnishing?

Answer: Dissolve soluble (collodion) gun cotton in a mixture composed of four parts of ether and three parts of alcohol and apply with a soft brush. The exact quantity of gun cotton to dissolve in the ether and alcohol mixture is a matter of experience. It is well to commence with a very thin lacquer until one gets used to applying it.

CORRECTION: In a letter by Chuck Evans, printed in issue 9, we listed an exhibit catalogue being available at a cost of $3.25. This catalogue is now free.



SOCIETY OF NORTH AMERICAN GOLDSMITHS
NEWSLETTER
ART DEPARTMENT
LONGWOOD COLLEGE
FARMVILLE, VIRGINIA 23901

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